THE COMPLETE BOOK OF MARZIPAN

E STORER

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ELSEVIER APPLIED SCIENCE PUBLISHERS
LONDON and NEW YORK

ELSEVIER APPLIED SCIENCE PUBLISHERS LTD
Ripple Road, Barking, Essex, England

Sole Distributor in the USA and Canada
ELSEVIER SCIENCE PUBLISHING CO., INC.
52 Vanderbilt Avenue, New York, NY 10017, USA

WITH 647 ILLUSTRATIONS

© 1969 E. STORER

British Library Cataloguing in Publication Data

Storer, E.
The complete book of marzipan.
1. Marzipan
I. Title
641.8'53 TX799

ISBN 0-85334-317-9

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Printed and bound in Great Britain by
Biddles Ltd, Guildford and King's Lynn

Foreword

In presenting this book on marzipan, I make no claim to originality, but hope that I have presented a basis from which both the student and the craftsman can increase his knowledge of the uses of marzipan.

I should like to acknowledge all those friends who have been so helpful, particularly Messrs J. F. Renshaw & Co. Ltd. and members of the British Richemont Club who have given help and advice.

Through many trips abroad and the interchange of knowledge which the British Richemont Club has done so much to stimulate, I have been able to include some of the best Continental ideas. I should therefore like to dedicate this book to the International Richemont Club in appreciation of the many opportunities it has given me to extend my knowledge and enjoy a very rewarding interchange of experience with craftsmen of many countries.

1969

E. STORER

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1. The almond

Of all the commodities available to the baker/confectioner the almond is probably the most versatile. Lending itself to an unparalleled range of baked and unbaked goods, it is the basic ingredient for a whole range of macaroon goods from *petits fours* to fancies, biscuits, gâteaux, and cakes. It provides fillings for pastries and enriched fermented goods and can also be used as an improver. It is the basis of many finishing and modelling mediums. The scope of its use must surely stir the imagination of every student and stimulate the confectioner to the fullest exploitation of his craft and artistic skills.

Originally cultivated in the warm valleys of the rivers Tigris and Euphrates, the almond has been highly valued since ancient times as a food commodity. Sweetmeats made by mixing almonds with honey have been known for thousands of years, although it was probably not until early in the sixth century A.D., when sugar was produced industrially in Persia, that long-keeping confectionery was made from almonds and sugar.

The almond was known in England in the eleventh century, being referred to in the *Durham Glossary* as the 'Eastern Nutte-Beam'; and in Shakespeare's time, the almond tree was grown in great numbers in London gardens. Climatic conditions in Britain, however, prevent the full development of the almond fruit, and the tree is valued only for the beauty of its blossom.

Although the almond tree is indigenous to the near East, the Italians, Spaniards, Portuguese, French and Moroccans all found that it could be successfully cultivated for its fruit in the warm climates of their own countries. Later on, the tree was taken to California in the United States and the state's almond industry founded.

For many years Italy and Spain have been the largest exporters of almonds in Europe, and, in recent years, California has become the world's major industrial producer. Heavy planting and scientific methods of cultivation have greatly increased the yield of almonds from this source, although the heavy domestic demand still leaves only a limited amount for export to Europe.

World demand for almonds is continually increasing; it has risen from approximately 80 000 tons in 1956 to its present level of approximately 120 000 tons. One of the main reasons for the increase in demand is the higher rate of consumption in the producer countries themselves.

Italy, still one of the larger European exporters, now sends most of her almond crop overland to Germany and other Common Market countries, and her sales to the United Kingdom, which once ran into thousands of tons, are now negligible.

The almond is a very expensive raw material and is also subject to considerable price fluctuations, which may be caused either by political circumstances or by climatic conditions during the period after blossoming when the fruit is in the delicate process of formation. A sudden frost can, and has, raised the price by a £100 a ton overnight.

There are many varieties of almonds, the best known probably being the long, half-moon shaped, Jordan almond, which is grown in southern Spain and is usually considered the best eating almond. Then there is the beautifully shaped almond from Valencia with its broad top and tapering base. Another variety is the chubby, thick-skinned Italian almond from Bari and Sicily which so often has the mark of a cross on its side.

Two types of almond occur naturally: bitter and sweet. In cultivation, the bitter almond in the hard shell is planted and, after about five years of growth, the sweet almond bud is grafted on to the young tree. Generally, there is an average of 2 to 3% natural growth of bitter almonds on all trees but the almonds of Majorca are almost 100% sweet. The trees blossom in January or February and are harvested in August. In the shell, almonds will keep for about three years, and it takes about three pounds of almonds in shell to produce one pound of almond nuts. It is interesting to note that the specific gravity of the shell is the same as the kernel.

Methods of processing almonds on a large scale are so advanced today that, for purely economic reasons, very few bakers now do this for themselves; manufacturers process almonds into all the products required.

This book is concerned with the use of one of these products—*Marzipan.*

On the Continent most high-class confectioners have an almond mill and granite rollers. With this equipment they are able to reduce the nuts, sugar, water and/or egg whites into a smooth malleable paste for making macaroon and marizipan. Very few British bakers install this type of equipment, but rely entirely on the manufacturer to produce

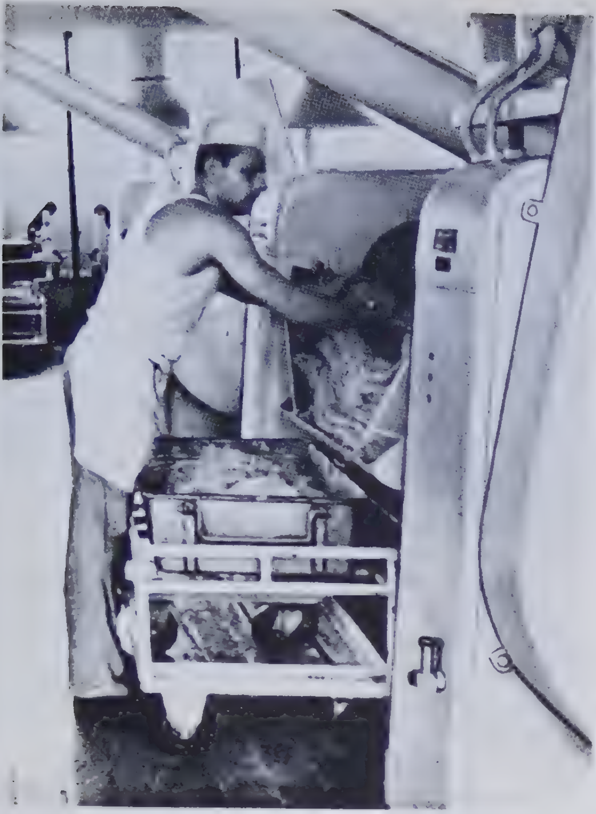


Fig. 1.1 The refined marzipan base mixture being cleared from the rollers of the refiner.

(Photographs by kind permission of Herman Bauermeister, Maschinenfabrik, Hamburg.)

—the so-called—raw marzipan from which they can make the many varieties of baked goods and marzipans described in this book. The quality of raw marzipans manufactured in Great Britain is very high and they are exported throughout the world.

Raw marzipan is the name given to a mass containing two parts of almonds to one part of sugar which has been milled and cooked. Cooking serves to sterilize the paste and to reduce the water content to a fixed maximum. Both bitter and sweet almonds are used, the percentage of bitter almonds being quite low—in fact, only sufficient to impart the required depth of flavour. Marzipans with a high percentage of bitter almonds have better keeping qualities. As bitter almonds are appreciably cheaper than the sweet variety, a higher percentage of this type tends to reduce the selling price of the raw marzipan. Consequently, marzipans with a bland flavour, because they contain a very low percentage of bitter almonds, are more expensive; but they are far better for certain classes of work. However, bland-flavoured marzipan can be produced from bitter almonds after a de-bitterizing treatment.

The confectioner should carefully sample and examine the raw marzipans available to him and choose the grade which is suitable for the class and quality of products that he is to produce. It is sufficient here to stress that there *are* variations, and it is up to the confectioner to use them to his fullest advantage, not only from the point of view

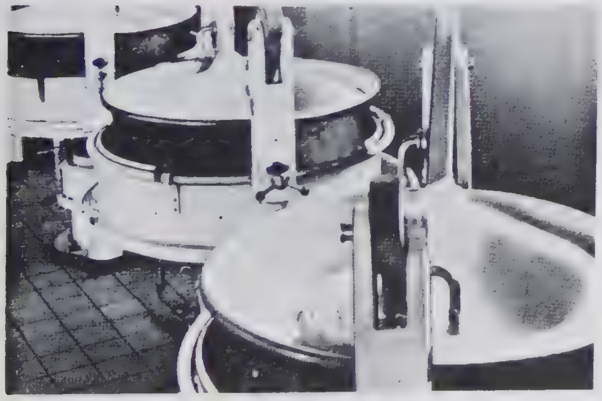


Fig. 1.2 Gas heated roasting pans which sterilize and reduce the moisture content of the refined marzipan mixture.

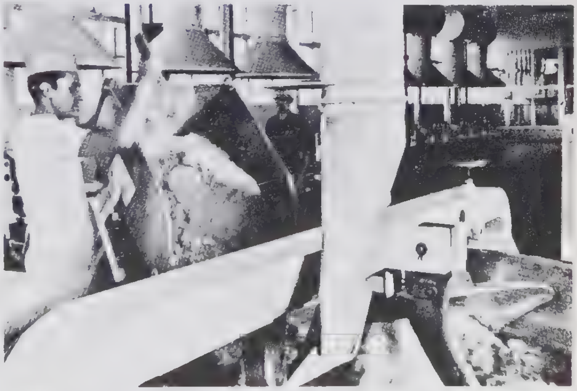


Fig. 1.3 The cooked marzipan is quickly cooled in open pans before packing.

of quality, but also from that of a costing analysis of the product he is making.

Although we have accepted that, in the main, the confectioner will purchase his raw marzipan it is, nevertheless, important that he should understand a little of the nature and manufacture of the product he will be using.

Before being processed into one of the grades of raw marzipan, the shelled almonds pass through a number of preparatory operations which include cleaning, sorting (according to size and type) and blanching. The almonds are first cleaned to remove all foreign matter, dust and shell particles. Then they are size-graded by passing over tiered, vibrating, mesh conveyors which retain the nuts at different levels according to their size and the gauge of mesh employed. The cleaned almonds are stored according to size and type until required for blending and processing. At this stage some almonds may be sold, others are taken to the blanching process.

Blanching is effected by subjecting the almond to a combination of steam and scalding water after which the nuts are fed through rubber rollers to rub off the loosened skins. The freed skins are removed by air suction and the blanched almonds are conveyed through a rinsing and drying process.

Further sorting and grading now takes place through sorting machines which make a colour check on each individual nut as it passes quickly through the beam of an electronic eye. The selected and graded almonds, passing on a conveyor, receive a final human visual inspection after which they are ready for processing.

The actual raw marzipan can now be made. Sweet and bitter almonds in the right proportion are reduced to a coarse nib size and mixed with water and fine granulated sugar to a slurry in a conventional-type mixer. The size of nib is important, as this materially affects the water-absorption of the nuts. This slurry is then fed through large granite rollers until it is reduced to a smooth, though sticky, paste. The paste is passed to stainless steel, double-jacketed steam cooking pans where it is cooked, while being constantly stirred, to a temperature of 180° to 200°F. This process takes approximately 20 min after which time the moisture content is reduced to the required level of 12 to 14½% and the mixture safely sterilized. After cooking, a cooling period of approximately 20 min is required before packing.

The nature of marzipan requires packing to take place under very hygienic and controlled conditions. Vacuum packing prevents any crust formation during storage. This point should always be considered when using the marzipan, for if a surface is left exposed, it will quickly skin over and even become hard if left exposed for any length of time.

The process I have described is the one which has been adopted for some years in general use both here and on the Continent. Recently, however, a new type of plant has been developed and is now used in the production of marzipan. Electronically controlled from a central panel, all the different operations of weighing, blending, refining, and packing are carried out automatically. By the skilful application of pneumatic and electronic principles, none of the raw materials is touched by hand. Hitherto separate operations are combined by the use of special mills which, by high velocity bombardment of the material, refine and cook to a set temperature, though no direct heat is applied.

There are other nut pastes which are manufactured either wholly of almonds or blended with them.

Apricot kernels are widely used to form a similar paste known as 'Persipan' and the kernels are also blended with almonds and other nuts in varying proportions. It is perhaps advisable to remind the reader of the legal requirements for marzipan.

The official wording of the Code of Practice for Marzipan, Almond Paste and Almond Icing is as follows:

1. For the purpose of this Code the word marzipan wherever it occurs to be read as if it referred also to almond paste and almond icing. The word 'sell' includes offer or expose for sale or have in possession for sale; and 'sold' shall be construed accordingly.
2. Marzipan sold as such by retail shall contain not less than 23·5% of dry almond substance and no other nut ingredient. Not less than 75% of the remainder shall be solid carbohydrate sweetening matter.
3. Any food sold under such a description as to lead an intending purchaser to believe he is purchasing marzipan, or sold in response to a request for marzipan, shall comply with the standard of composition in para. 2.
4. This Code shall not apply to:
    (i) Articles such as cake decorations, figures, and *petits fours.*
    (ii) Other articles weighing less than 3 oz.
    (iii) A composite chocolate and/or sugar confectionery assortment containing articles each weighing less than 1 oz.

(iv) Bars or blocks coated with chocolate and/or sugar confectionery, which excluding the coating do not exceed 4 oz in weight.

5. If flour confectionery is sold with a claim that it is decorated or covered with, or contains, marzipan, then the marzipan shall comply with the standard of composition in para. 2.

It has already been noted that, nutritionally, the almond has a high food value. An average analysis of fresh unblanched almonds shows the following results:

	%	
Oil	48·8	
Protein	26·3	(amandin)
Mineral matter	3·0	(calcium, phosphorus, iron)
Carbohydrate	10·9	
Fibre	2·5	
Moisture	8·5	

The high oil content should be noted, for it is when this becomes free that troubles arise both in baking and the working or modelling of marzipan.

2. *Roller refining machines*

Very few bakeries have refiners (or granite rollers, as they are perhaps better described) as part of the standard equipment. The modern bakery student may never have the opportunity of using granite rollers to form his own pastes from the raw almonds. Continental patisserie ranges often include granite rollers. There are also machines available covering a wide range of output varying in size from the small 2-roller machine to the larger 3-roller types. The rollers rotate to the centre and are adjustable so that the gap between the rollers can be reduced gradually to break down the ingredients into fine pastes. Where available, the advanced craft student should certainly be allowed to use this type of equipment and become initiated into the possibilities of forming pastes of various kinds, and in simple test productions of raw marzipan and similar products.

Refiners are essential to the preparation of marzipan and the following recipes will provide a basis for trial.

RAW MARZIPAN

2 lb (1 kg) blanched almonds
1 lb (0·5 kg) granulated sugar

The almonds should be blanched by soaking in boiling water for a few moments until the skins become free. Wash in cold water and, after removing the skins, allow to soak in cold water until required. The almonds should then be drained and coarsely nibbed, mixed with the sugar and passed through the rollers set wide apart. The mixture must be repeatedly passed through the rollers reducing the gap a little each time until a fine clear paste is formed. A little extra cold water may be added to prevent oiling.

When the paste is formed, it should be cooked in a double-jacketed pan until it feels almost dry to the touch. It can then be stored in airtight containers ready for use.

FRENCH MARZIPAN

Pass 1 kg of blanched almonds through the rollers several times until quite smooth. Boil 1·800 kg sugar in 6 dl of water to 98°R (122·5°C). Add 200 gm of glucose. Now slowly stir the sugar to the almonds to produce a nice clean paste. Turn on to a clean marble slab and spread as thinly as possible. This makes a nice, white marzipan. If used for sweets, the sugar may be boiled to 100°R.

Macaroon paste may also be made direct from the blanched almonds by passing together 1 lb blanched almonds and 2 lb sugar down with egg whites through the rollers. More egg whites are added to give the required consistency up to a total of between 6 and 7 oz.

(Photograph by kind permission of Hermann Bauermeister, Maschinenfabrik, Hamburg.)

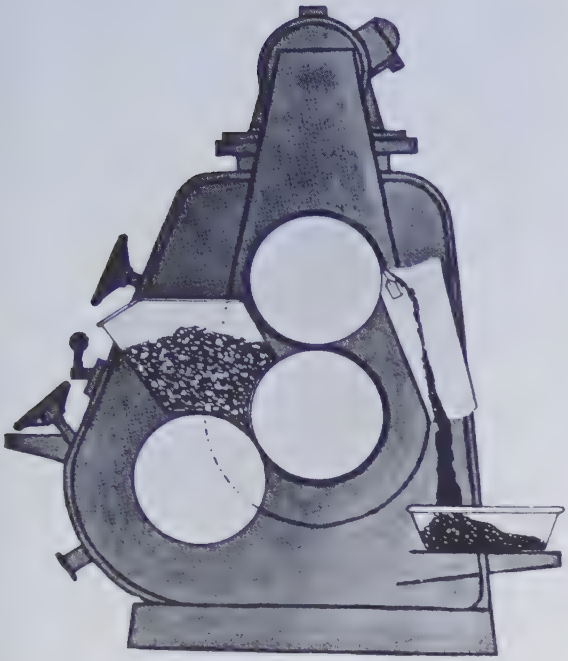


Fig. 2.1 Diagram of a modern 3-roller refiner, showing the direction a mixture takes from the feed hopper on the right to the discharge pan on the left.

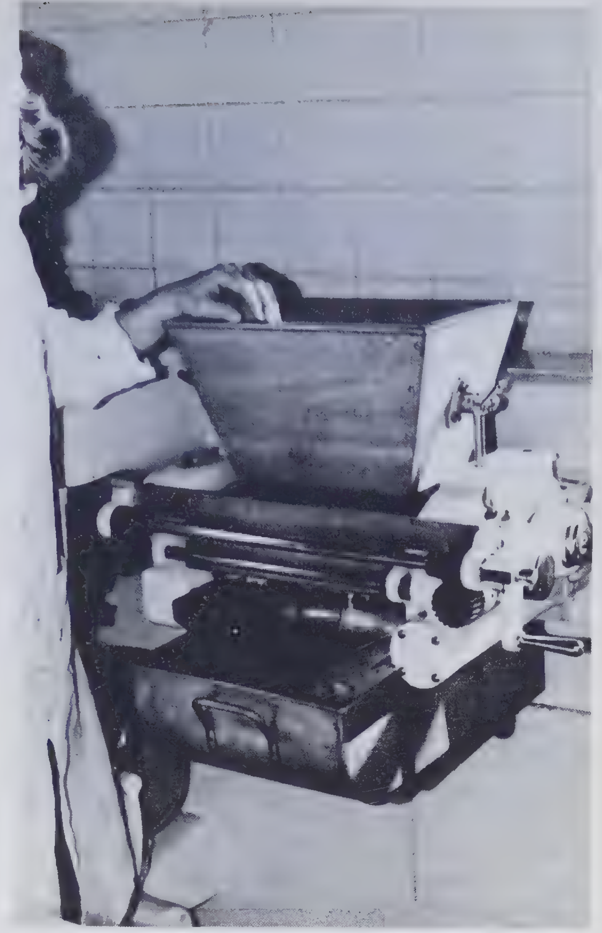


Fig. 2.2 Refining blanched almonds and sugar with egg whites for macaroon.

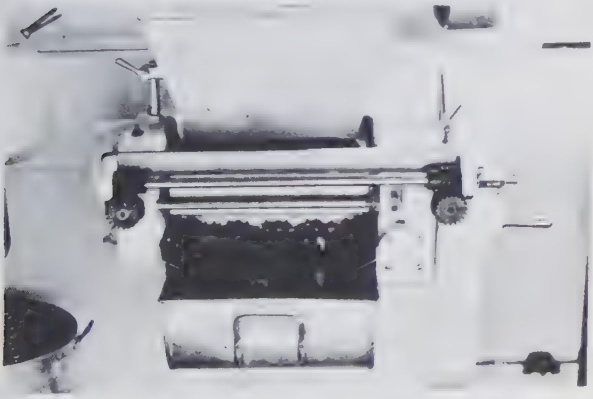


Fig. 2.3 Two-roller refining equipment manufactured as part of a patisserie range.

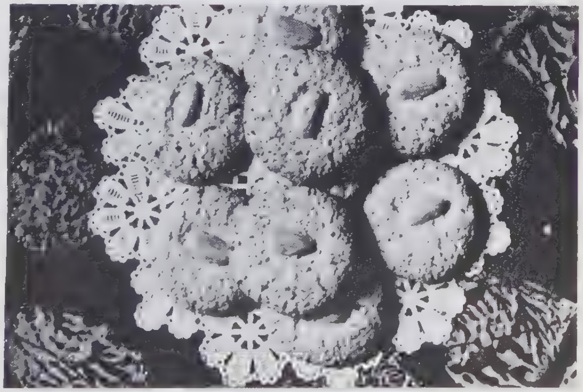


Fig. 2.4 Macaroon biscuits baked from the mixture.

3. *Marzipan softeners*

One of the problems about marzipan is its tendency to go hard when exposed to a dry atmosphere. When sugars are added to make almond pastes and modelling marzipan, the tendency is even more pronounced. There is, however, a number of ingredients, termed softeners, which may be added to produce marzipans that are firm to handle and yet remain soft and moist inside for long periods. Some of these ingredients may also be added to baked marzipan and macaroon goods to improve their shelf life. The main items used as softeners are glucose (corn syrup), glucose syrups, invert sugars, invertase, sorbitol, and glycerine. Of this group glycerine is chemically the odd one out. Its hygroscopic properties are its sole source of usefulness. The other substances all behave in a similar fashion as humectants, texturizing agents, and sugar crystallization controllers.

Invertase, which is extracted from yeast, is used in minute quantities and slowly inverts some of the sucrose sugar to produce a mellow-eating marzipan. It is more commonly used on the Continent. Used properly, invertase enables high quality, full-flavoured marzipans with low sugar content to be made. There are obvious advantages in using it with marzipans of high moisture content. Invertase is ideally suited to marzipan chocolate centres, figure-modelling, and bar work.

Sorbitol is sold under a number of trade names and should be used as recommended. A 70% aqueous solution would normally be used at the rate of 3 to 3½% of the total weight of mix. Sorbitol is also a sequestrant. It is not digested as are glucose and invert sugars.

Over the last ten years considerable progress has been made in the manufacture of glucose syrups and invert sugars from starch and by inversion of sucrose. These specialized sugars are now offered to exact specifications to meet particular needs. The modern confectioner can choose from quite a range of glucose syrups and inverted sugars.

The high maltose glucose syrups have a greater moisture stability than the standard or high DE (dextrose equivalent) syrups and, in baking, do not give rise to such high colour formation. When the term invert sugar is used in this book, it refers to a specialized invert sugar containing a greater percentage of laevulose than dextrose. Such a sugar is a whitish solid below 70°F, but above this temperature becomes liquid. It is highly hygroscopic, being able to absorb and retain its own weight of moisture. Glucose, on the other hand, forms a firm skin when exposed to the atmosphere and gives a more shiny finish to the marzipan surface when properly worked. It also imparts a tough tenacious feel to the marzipan in which it is used and both of these properties improve its handling for modelling. Invert sugars are more soluble and are probably best used where eating quality is the first consideration. In the recipes given, glucose syrup and invert sugar are used both separately and in combination.

4. Cake marzipan and almond paste

Although the trend is towards the use of manufactured almond pastes and cake marzipans, their preparation in the bakery offers no real problems. The time factor involved is small in relation to the material cost, and the ingredients needed are all in regular use. It is essential that the mixing equipment be perfectly clean and that there is no danger of discoloration of the marzipan from the mixing bowl. Certain types of bowls will impart a grey tinge to marzipan mixed in them and they can be identified if a little mixture is rubbed forcefully against the inside surface. Obviously, a stainless steel bowl is the best, but not essential.

Under certain conditions, marzipan will ferment. Quite possibly many confectioners will go through their vocational experience without actually seeing this occur, but there is this danger and it must be stressed that marzipan should be processed under the cleanest and most sterile conditions attainable in the bakery.

Some confectioners even recommend that marzipan should never be mixed by hand and that operatives, when handling the marzipan, should first wash their hands in a suitable sterilant solution. Obviously, persons with warm clammy hands should not be employed on this type of work, for besides the hygienic aspect, they will always experience greater difficulty in effectively handling the pastes, particularly for fine work.

One of the main advantages of making marzipan and almond pastes in the bakery is that they can be used while in an easily workable condition. Most mixings will appear somewhat soft immediately after mixing but will set quite firm when on the cake or after standing.

The ingredients, particularly the raw marzipan, are better warmed to normal bakery temperatures before use, particularly in cold weather. The glucose should be further warmed until quite fluid and should be blended with the raw marzipan before the addition of the other ingredients. When invert sugar is used, this should be treated in the same way, to safeguard against oiling.

Whether manufactured or bakery made, all marzipans will need a degree of working to bring them back into a malleable condition after standing any length of time. Some may even need slightly warming before moulding or pinning out is possible. For speedy and easy manipulation, it is vital that the consistency of the medium is right for the job being undertaken: this can only be learnt by experience.

Although white, natural, and coloured marzipans all have their uses, cake almond paste and marzipan are generally coloured yellow to give a bright, appetizing appearance. There are considerable variations in yellow colours and the confectioner must add colour at his own discretion to obtain the tone required. Once this amount of colour has been determined, it should be carefully measured each time to maintain consistent results. Flavours may also be added but should not be used to the detriment of the natural flavours in the marzipan.

The terms 'almond paste' and 'cake marzipan' have both been used. Originally, almond pastes were made from 1-part ground almonds and 2-parts sugar (usually castor or a blend of castor and icing sugar) which were bound with egg to form a paste. Boiled almond paste was made with similar proportions. This type of almond cake covering had a grain and a certain shortness in eating quality due to the sugar and also to the almonds which, in the ground form, were not so fine as in raw marzipan.

Modern cake almond pastes and marzipans seem a far cry from this. Many are too dense and smooth to have really nice eating qualities. Some are extended even to the point of creating a certain palate cling. Naturally price and costing come into the choice of any marzipan or recipe to be used. The recipes for marzipan given here cover quite a wide cost range and may be again blended, if desired, to produce intermediate grades. The recipes which combine the use of raw marzipan and ground almonds with castor sugar will produce cake almond pastes which are closer in textures and eating quality to the original almond pastes. They can be thoroughly recommended for cake covering.

BATTENBURG, GENOESE FANCIES, AND GENERAL COVERING

Marzipan No. 1

2 lb (1 kg) raw marzipan
4 oz (0·125 kg) high maltose glucose syrup
1 lb 8 oz (0·75 kg) icing sugar
colour as required

Marzipan No. 2

2 lb (1 kg) raw marzipan
4 oz (0·125 kg) invert sugar
1 lb 8 oz (0·75 kg) icing sugar
colour as required

Marzipan No. 3

2 lb (1 kg) raw marzipan
6 oz (0·19 kg) invert sugar
2 lb 12 oz (1·375 kg) icing sugar
1 lb (0·5 kg) fondant
colour as required

Both recipes, 1 and 2, will carry up to a further 8 oz icing sugar and can be given a grain by replacing part of the icing sugar with castor sugar.

RICH FRUIT CAKE COVERING

The following almond pastes or marzipan all work quite well and also can be used for the items mentioned in the first group. They will not, however, give quite such a smooth finish.

Marzipan No. 4

2 lb (1kg) raw marzipan
6 oz (0·19 kg) invert sugar
8 oz (0·25 kg) fondant
8 oz (0·25 kg) ground almonds
12 oz (0·375 kg) castor sugar
1 lb 12 oz (0·875 kg) icing sugar
colour as required

Marzipan No. 5

A firmer marzipan suitable for wedding cakes composed of:

2 lb (1 kg) raw marzipan
6 oz (0·19 kg) invert sugar
8 oz (0·25 kg) fondant
1 lb (0·5 kg) ground almonds
12 oz (0·375 kg) castor sugar
2 lb (1 kg) icing sugar
colour and rum as desired

Warm the castor sugar and add last after the icing sugar has mixed in.

Marzipan No. 6

A batch size general purpose mix that handles and keeps well.

28 lb (12·75 kg) raw marzipan
4 lb 8 oz (2 kg) invert sugar
4 lb (1·815 kg) fondant
1 lb 10 oz (0·728 kg) glycerine
Egg colour

Blend together:
28 lb (12·75 kg) icing sugar
8 lb (3·63 kg) ground almonds
12 lb (5·45 kg) castor sugar

Add the icing sugar to the first stage and, as it is taken in, add the ground almonds and finally the castor sugar. This quantity can just be handled in a standard 80 qt bowl. It is best mixed with a dough hook. In very cold weather, the castor sugar can be warmed in a cool oven for easier mixing.

5. Modelling marzipan

For modelling and flower work, a firm plastic paste is required. Figures and fruit must retain their proper shape and when moulded, the surface must be smooth, if goods of first-class appearance are to be made. Flower petals need to be worked as thinly as possible to give maximum effect, and all the goods need to set up sufficiently to retain their shape and yet not become so hard as to be unpalatable.

The following recipe is excellent for all types of work, including roses and cut-out flowers. It works up with a good gloss and fine finish. There may be slight variations in the amount of icing sugar, depending upon the ingredients and temperature. Slight adjustments can be made in the light of experience.

Modelling Marzipan No. 1

4 lb (2 kg) raw marzipan
8 oz (0·25 kg) glucose syrup or glucose high maltose
4 lb (2 kg) icing sugar
4 oz (0·125 kg) fondant

Work in the lightly warmed glucose to the raw marzipan, adding the fondant, then finally the icing sugar.

Other recipes, all excellent in their way, should be mixed using the same method.

Modelling Marzipan No. 2
(a softer marzipan for modelling work)

4lb (2 kg) raw marzipan
4 oz (0·125 kg) glucose
3 oz (0·095 kg) invert sugar
3 lb 4 oz (1·625 kg) icing sugar

Modelling Marzipan No. 3
(full flavour and soft eating)

4 lb (2 kg) raw marzipan
2½ oz (0·075 kg) invert sugar
1½ oz (0·05 kg) glucose
2 lb 8 oz (1·25 kg) icing sugar

Modelling Marzipan No. 4
(whiter colour)

2 lb (1 kg) raw marzipan
2 lb 8 oz (1·25 kg) icing sugar
8 oz (0·25 kg) fondant
8 oz (0·25 kg) marshmallow

Fig. 5.1 Modelling marzipan with invertase. Invertase is measured on to the warm raw marzipan. For a slightly softer mixing, replace some of the icing sugar with fondant.

When a very firm, tough marzipan is required, gum tragacanth may be added. The standard recipe for this is, ¼ oz gum tragacanth soaked in 2 oz water, then mixed with 1 lb icing sugar. This gum paste is blended with 6 lb raw marzipan and 6 lb icing sugar. Gum tragacanth absorbs about 20 times its weight of water to form a mucilage rather than a gum.

If added in the dry powdered state to a normal modelling marzipan, it will absorb the free moisture and possibly cause the mass to oil. However, if a small quantity of modelling marzipan needs to be toughened, a little finely powdered gum may be added on the point of a knife to achieve the desired effect.

A marzipan modelling paste with gum, can be made from the following: Mix together 1 oz icing sugar, ½ oz pre-gelatinized starch, ¼ oz powdered gum tragacanth, and stir into 2 oz cold water.

Allow to stand for 30 min then work into 2 lb raw marzipan and finally blend in 2½ to 2¾ lb icing sugar.

Modelling Marzipan with Invertase

6 lb 10 oz (3 kg) raw marzipan (bland flavour)
5 lb (2·25 kg) icing sugar
1 level tspn invertase

Warm the marzipan and the sugar in a cool oven: aim at a finishing temperature of 95°F. Add the invertase to the raw marzipan and work into the top to avoid loss. Place in a warm machine bowl and mix with the icing sugar on slow speed. If the ingredients are not warmed, problems will arise. The warmed ingredients blend together quite quickly and, when mixed, should be tightly wrapped in a polythene bag and allowed to mature for two or three days before use.

Invertase Marzipan

6 lb 10 oz (3 kg) raw marzipan
4 lb (1·8 kg) icing sugar
1 lb (0·45 kg) fondant
1 level tspn invertase

Proceed as before. Soften the fondant to make it malleable and place with the other ingredients. Mix on slow speed until clear and again store in polythene bag to mature for two or three days. This marzipan is ideal for first-class Battenburg and covering work, and variations can be made on the proportions given here.

Chocolate Marzipan

2 lb (1 kg) raw marzipan
5 oz (0·156 kg) glucose syrup
4 oz (0·125 kg) cocoa powder
2 oz (0·065 kg) fondant
1 lb (0·5 kg) icing sugar

Mix the warm glucose to the raw marzipan and the cocoa powder. Mix in the fondant and finally the icing sugar. This chocolate marzipan models very well. If there is a tendency for the mixture to go grainy on standing, warm it a little or include more glucose in the recipe. No additional chocolate colour or flavour is required.

6. Tools

Many of the tools required for marzipan work are standard in every bakery. A good working surface is essential and either old-fashioned marble or modern stainless steel and plastic surfaces are suitable.

Cutters

An assortment of cutters of various shapes and sizes can be gradually built up, so that a variety of cutters is always on hand to meet both routine and occasional production items. Variously shaped cutters can usually be purchased in sets or nests covering a range of sizes to meet most needs. The cutting edge can either be plain or fluted. The fluted edge may be manufactured either with small or large corrugations making up the flute; each creates very distinctive effects. There are also available sets of assorted cutters of various shapes in the same size range, such as *petit-four* cutters, and these are often useful.

Very small cutters are also made in an assortment of shapes which fit snugly into a container. Such a set of mini-cutters is another very useful item of equipment.

Special purpose cutters are described fully in relevant chapters. Many of these cutters can only be obtained from the Continent or through agents over here.

More and more plastic cutters are becoming available and often new patterns suggest ideas. Even domestic or children's play sets sometimes have a cutter or cutters that are quite cheap and themselves suggest ideas for their commercial use.

Special purpose cutters

Special purpose cutters and cutters of original design can, of course, be made by a tinsmith. It is also possible to make one's own cutters from steel banding. The average handyman's set of tools will usually contain all the equipment needed. The general idea of working is shown in the accompanying illustrations.

Marzipan rollers

Besides the normal rolling-pin there are a number of marzipan rollers which mould a uniform patterned surface into the sheeted marzipan. These are made in wood, metal, or plastic. A number of designs are available, ranging from the straight ribbed roller to the more elaborate basket roller.

Improvised rollers

Quite a number of patterned rollers can be made by winding plastic-covered, electric wire round a suitable length of round wood. All sorts of ideas have been advanced which were based on this method. It is also possible to pipe patterns on to a wooden rolling pin to give desired impressions.

Plastic-wood, mixed with a suitable slow-setting glue, can be piped on to a glued surface.

Alternatively, Polyfilla mixed to the required consistency so that it can be piped, will also achieve the effect. In the latter case it is advisable to paint the roller with two coats of very hard setting enamel paint to increase the durability of the tool.

Marzipan nippers

A set of pastry or marzipan nippers is important for making border designs in marzipan. The nippers are made of metal and open at the marking edge once the tool has been compressed to make the pattern. When using the tool, the edges should be kept clean, sticking can be prevented by moistening the working edge with a damp cloth. Mini-nippers can also be purchased from the Continent and make a useful combination with the standard set.

Modelling tools

Modelling tools are a very necessary piece of equipment for art work in marzipan. The tools can be made of bone, metal, wood, or plastic. The better sets consist of 12 tools shaped differently at each end to give 24 variations. Sets of a lesser number will often prove adequate for the work generally undertaken. The modern plastic tools follow fairly closely the pattern of the bone tools and are also made in sets of twelve. They are excellent in every way and can be fully recommended.

The uses of the tools are illustrated, but the beginner is advised to practise using the tools for smoothing, marking, making positive impressions, and also to study the various effects which may be obtained by moving the working edge of the tools laterally. It is important, where repetition work is carried out, that the tools be used to give identical impressions in each case.

Modelling tools can also be hand-made. Special purpose shapes can be carved out of dowel wood of suitable diameter. The wood can be chiselled, drilled, or filed into shape and smoothed down with fine sand paper. The natural oil of the marzipan will improve the surface of the wood with use.

Working to measure

Although this aspect of work demands a degree of artistic skill and craftsmanship, it is nevertheless important to stress the need for working precisely and to measure. In just the same way as one would not dream of trying to draw a straight line without a ruler, a straight-edge should always be used to cut straight lines. Moistening the knife edge with water will prevent sticking, and this is emphasized on a number of occasions in this book. Various types of measuring markers are available for dividing weighed lengths of marzipan into a given number. It is only through constantly observing given weights and measures that consistent and profitable goods can be produced.

Colours and flavours

The standard confectionary colours, or colour flavours are quite satisfactory for marzipan work. The paste colours are also excellent and are usually more concentrated than liquid colours. Colours may be painted on to marzipan with artists' brushes or sprayed with a fine spray or aerograph. Powdered colours or colour concentrates can be diluted with *iso*propyl alcohol for spraying, but water will do if the spraying is not too heavy and the surface allowed to dry quickly.

Marzipan varnish and glaze

Marzipan can be glazed with confectioner's varnish, gum arabic solution, or melted cocoa butter. The confectioner's varnish, which gives a brilliant glaze, can be applied with a soft brush, spray, or aerograph. Thinly applied coats, repeated as required after the previous coat has dried, will give the best results.

Cocoa butter gives quite a good glaze and also seals the surface, with the added advantage of keeping moisture in the marzipan. Cocoa butter is perfectly edible and, although expensive, is ideal for commercial work. The cocoa butter should be melted to about 160°F, and can be applied with a brush or a spray.

Both baked and unbaked marzipan can be glazed with gum arabic solution or one of the proprietry bun glazes prepared to the recommended fullest strength.

Gum arabic solution is made from 1 oz gum arabic dissolved in 10 oz water. The solution should be allowed to stand overnight. It should then be heated in a pan of boiling water and used while hot.

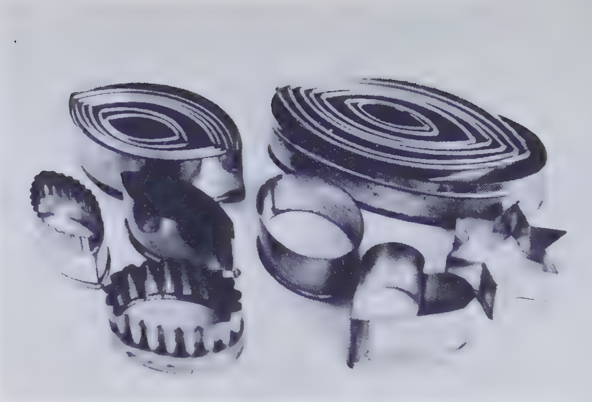


Fig. 6.1 A varied assortment of cutters.

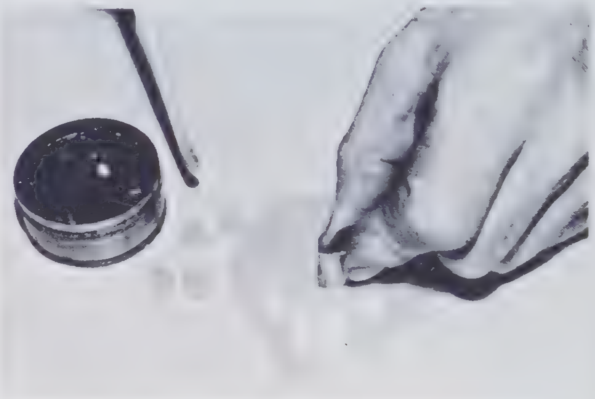


Fig. 6.2 Mini-cutters. In the picture wings are being cut out for the Christmas angels described later.

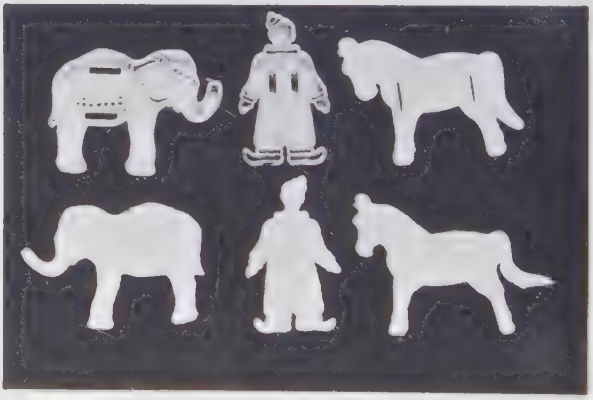


Fig. 6.3 Three domestic cutters ideal for children's cakes.

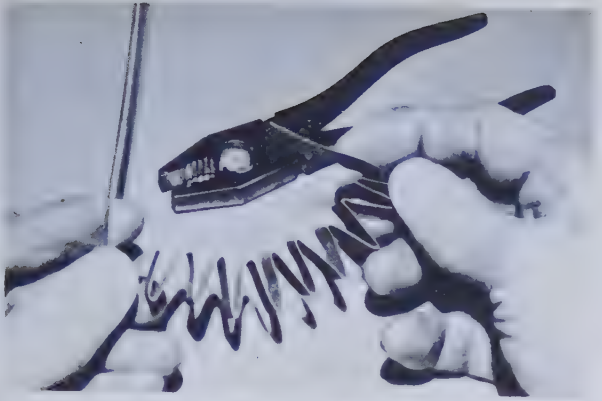


Fig. 6.4 The steel banding is bent into the required shape with plyers.

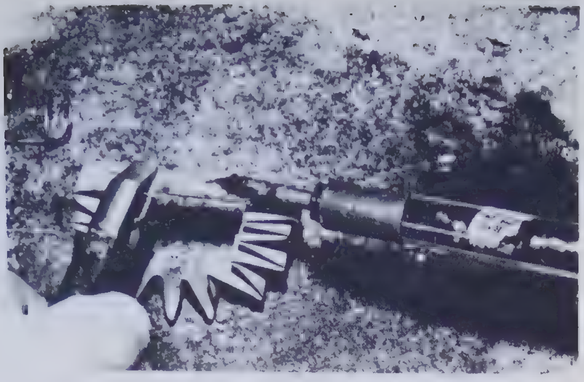


Fig. 6.5 Allow a small overlap for soldering. The inside end should finish in a corner and the overlap be soldered on the outside.

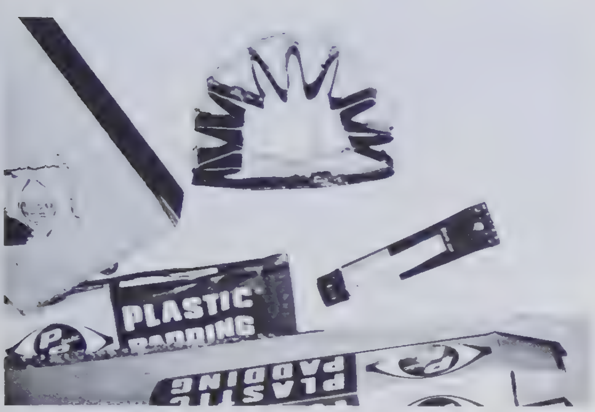


Fig. 6.6 The shaped banding is set in plastic to give rigidity and a flat cushion on which to press when cutting out. Rough edges can be cleaned off with a file, Surform or sandpaper.

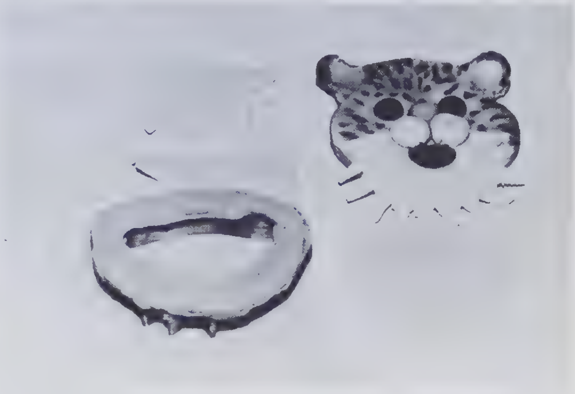


Fig. 6.7 A special cutter made for the tiger's beard from the original head.

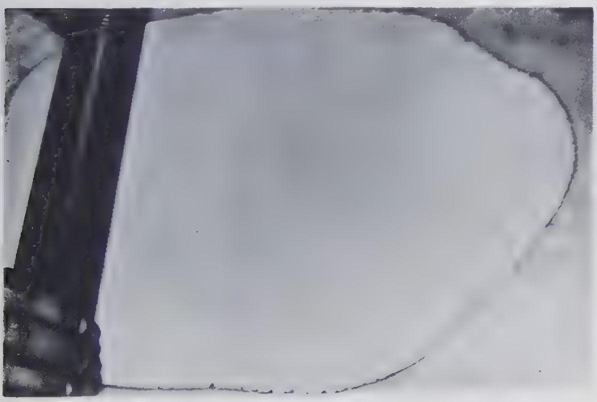


Fig. 6.8 Ribbed roller in plastic. With all rollers, sufficient pressure must be exerted on the roller to make a clean, bold, and even impression on the sheeted marzipan.

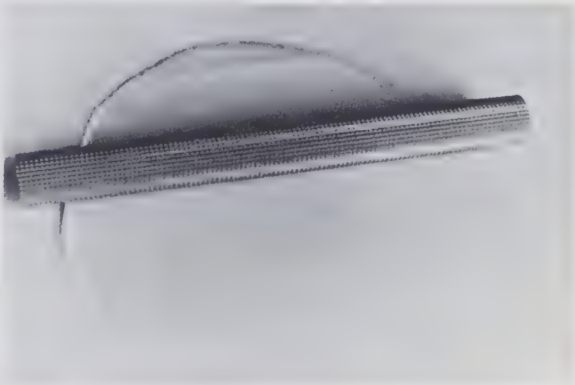


Fig. 6.9 Squared roller in plastic. After use, the rollers can be cleaned by brushing with a dry brush. Plastic rollers are light to handle and give a bold pattern.

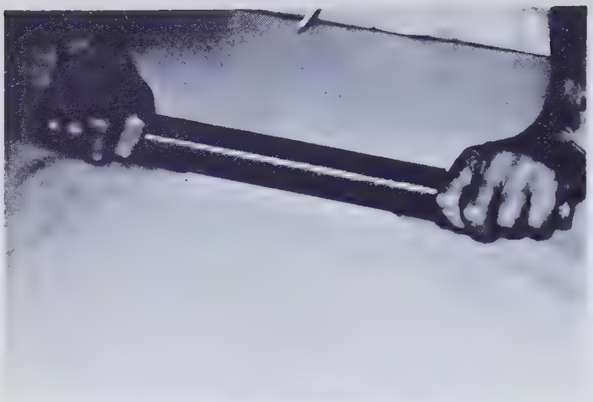


Fig. 6.10 The plain ribbed roller made of brass with centre spindle and wooden handles. No dusting sugar should be used with patterned rollers.

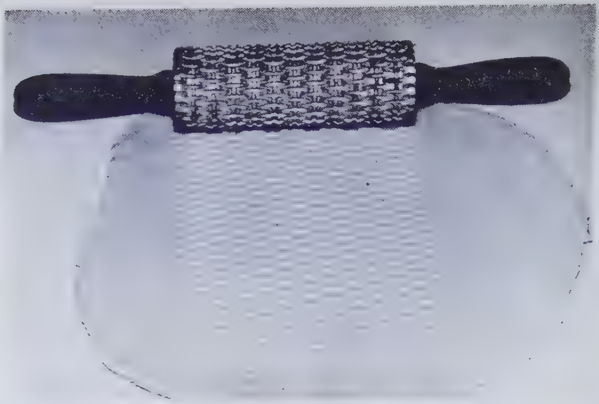


Fig. 6.11 The basket roller. Always store rollers supported by the handles or at the ends so that no grains of sugar or marzipan adhere to the patterned surfaces.

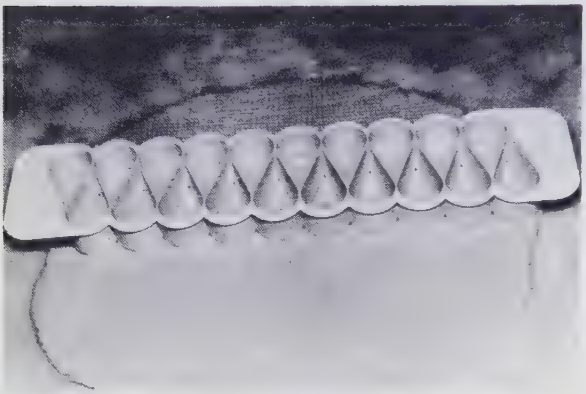


Fig. 6.12 A modern plastic tool which cuts 20 petal shapes at one pressing. Used with a marzipan roller, very effective pieces can be made for torten or cake decoration.

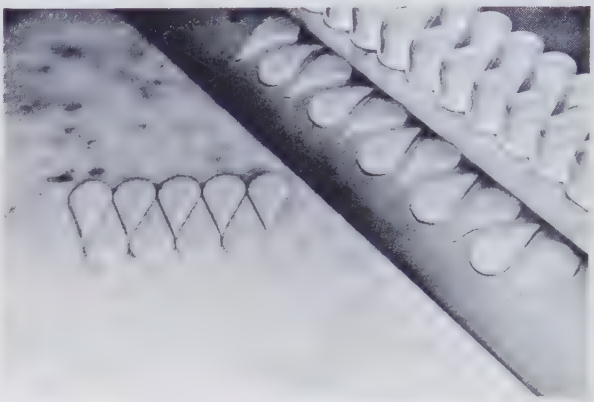


Fig 6.13 The cut-out pieces are allowed to dry on a curved surface. In this instance, plastic guttering is used.

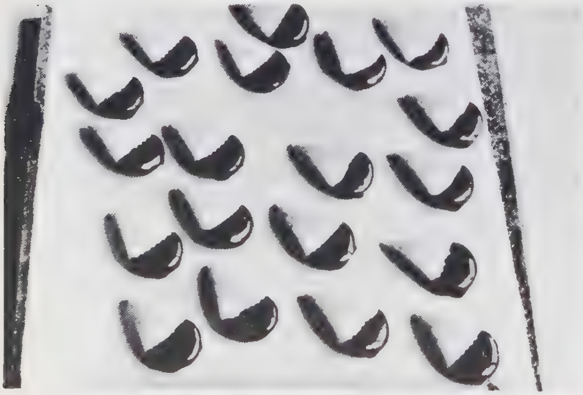


Fig. 6.14 Dipping into chocolate in various ways can improve the effect. Pieces made in advance can always be kept ready for use.

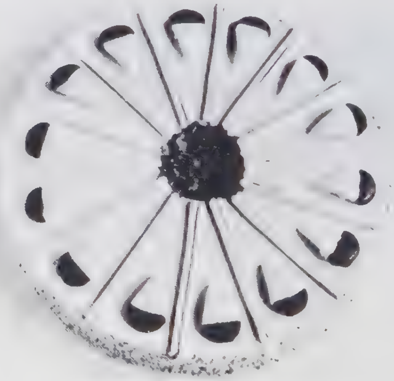


Fig. 6.15 A simple suggestion.

Rollers

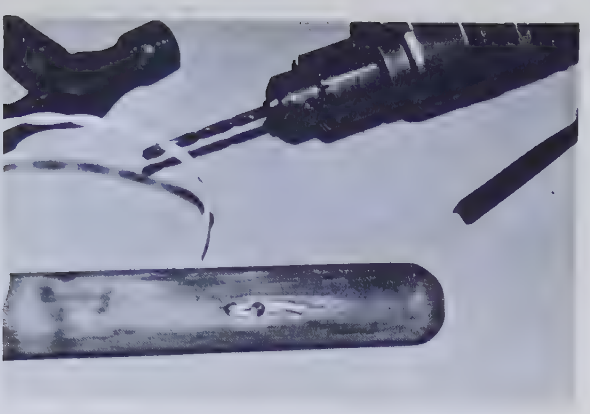


Fig. 6.16 To make a patterned roller, drill and chisel a length of wooden pole on one side to countersink the wire. Pass the end of the wire through and fasten it.

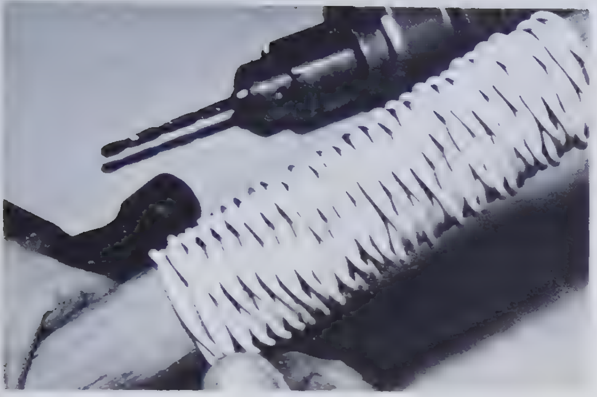


Fig. 6.17 The wire is bound tightly round and fixed at the other end in exactly the same way—with a round-headed nail or small staple.

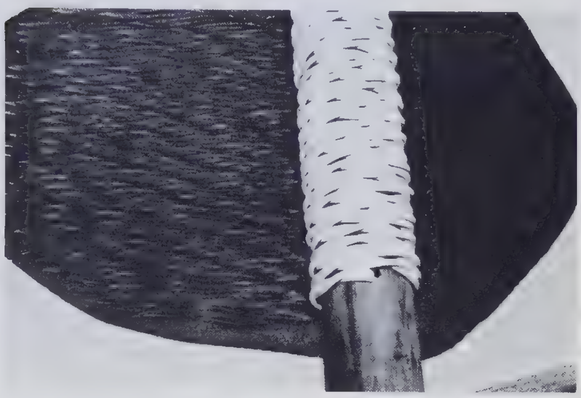


Fig. 6.18 A 10 yd length of double-stranded plastic-covered wire will cover 12 in of a pole 8/9 in in diameter. The roller is ideal for giving the 'bark' effect for logs.

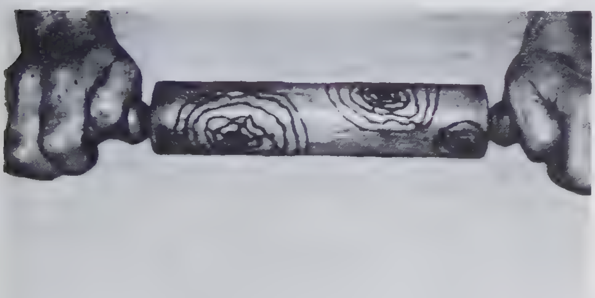


Fig. 6.19 Durafix and plastic wood were used to pipe these log end patterns. The roller has been in regular use every Christmas for the past 15 years.

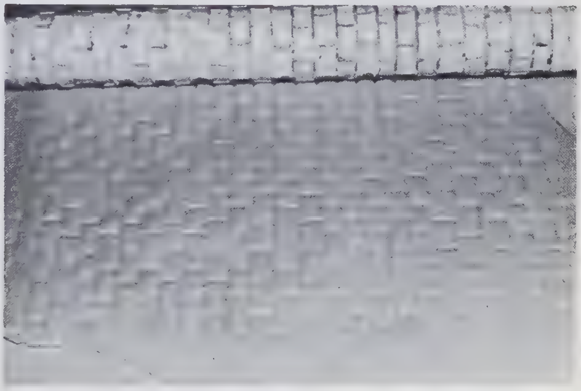


Fig. 6.20 This brickwork pattern was piped in soft Polyfilla paste. Such a pattern is ideal for Humpty-Dumpty and Doll's House novelty cakes for children.

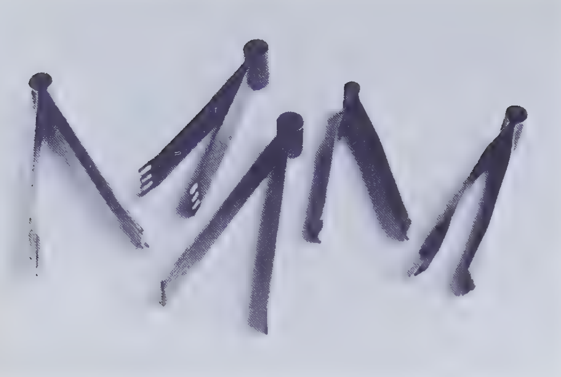


Fig. 6.21 A standard set of marzipan nippers.

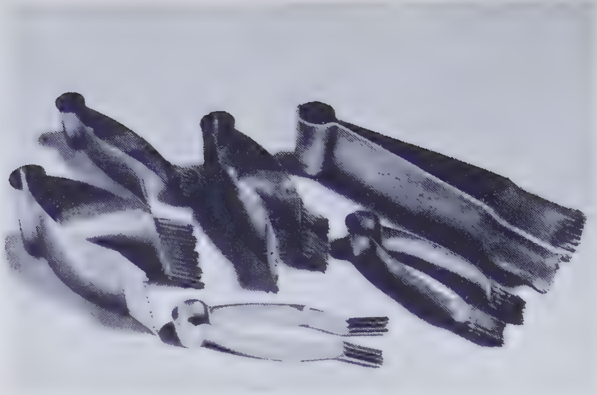


Fig. 6.22 Mini-nippers with a standard sized nipper on the right.

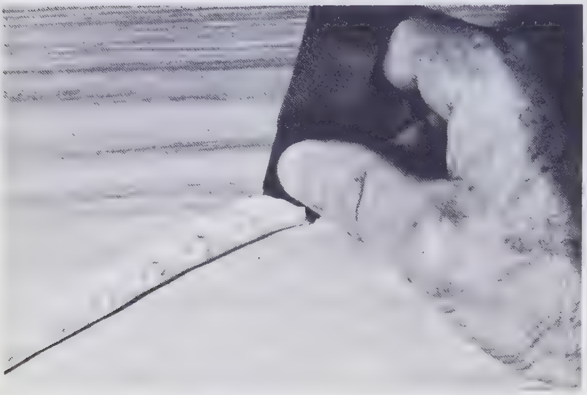


Fig. 6.23 Using a standard sized nipper to create a rope pattern on a roll of marzipan.

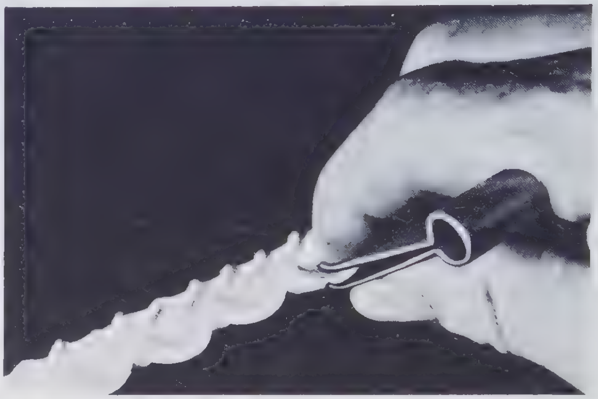


Fig. 6.24 How the marzipan is pinched between the nippers to create the pattern.

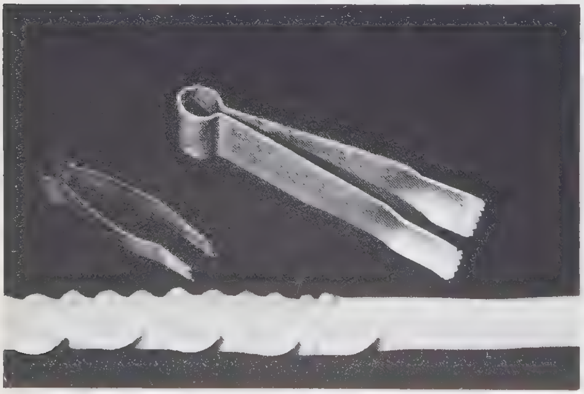


Fig. 6.25 Mini and curved standard nipper used in combination for this pattern.

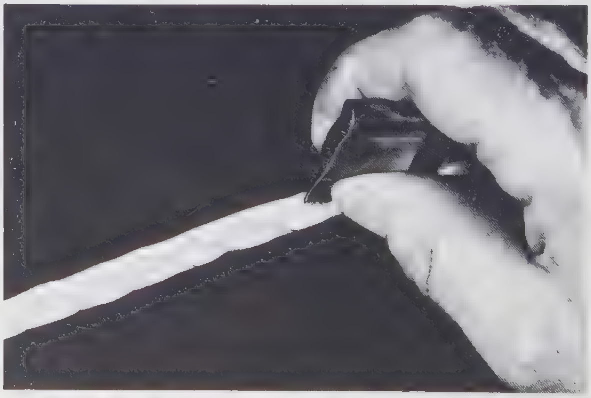


Fig. 6.26 A larger rope pattern using the wide mini-nipper.

Patterns made with nippers

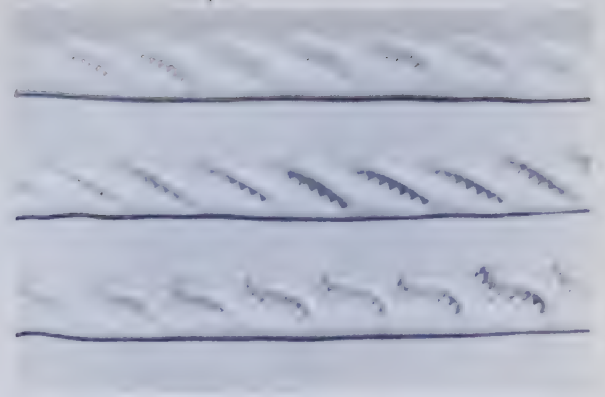


Fig. 6.27 Various patterns made with nippers.

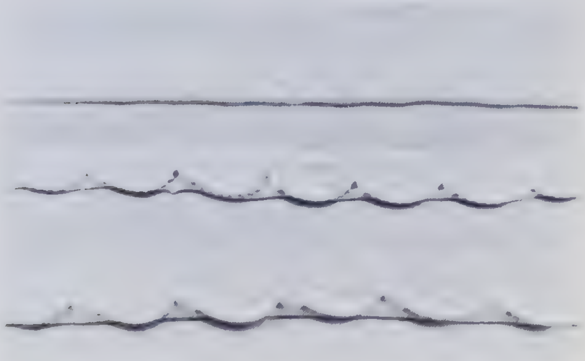


Fig. 6.28 More elaborate patterns.

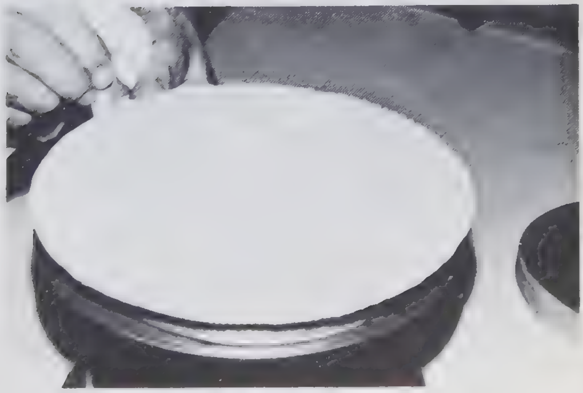


Fig. 6.29 Making a border.

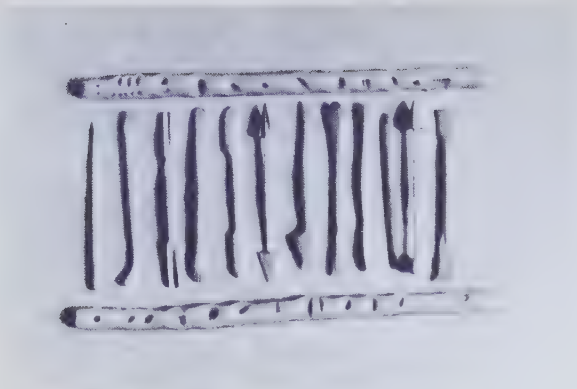


Fig. 6.30 A set of bone modelling tools. The impressions made by each end of the tools are shown in the rolls of marzipan.

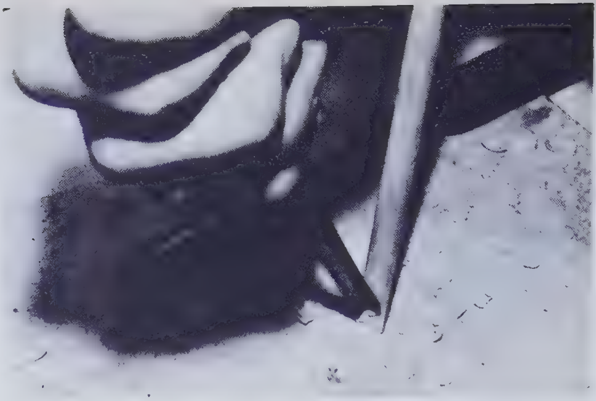


Fig. 6.31 This curved tool, larger than that provided in the modelling tool set, is carved out of ½-in dowel wood.

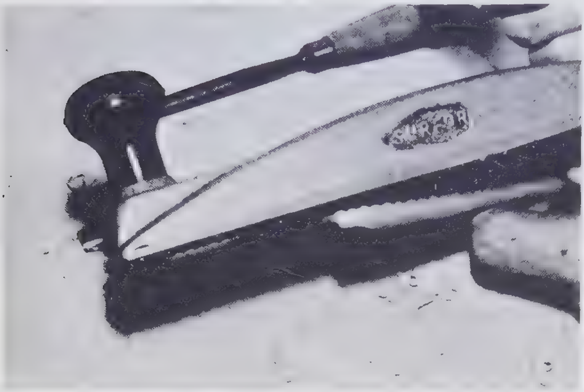


Fig. 6.32 The back curve is shaped with a Surform.

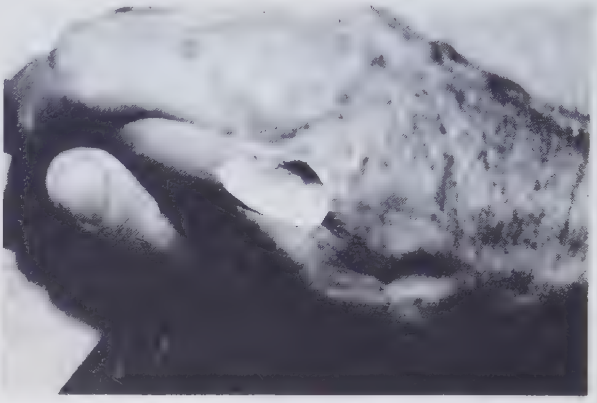


Fig. 6.33 The curved shape ready for sandpapering. The operation took exactly 5 min.

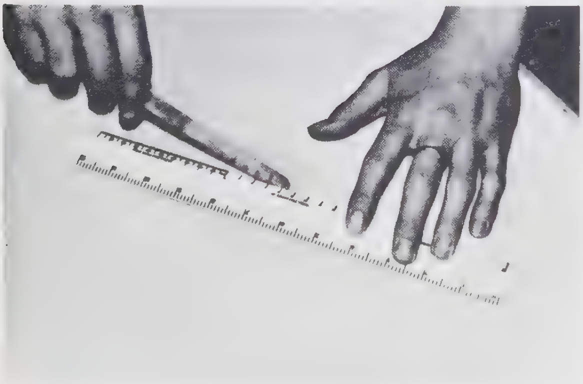


Fig. 6.34 Cutting along a straight edge.

The uses of modelling tools

7. Cake marzipanning

Rich fruit anniversary and wedding cakes are traditionally liberally covered with marzipan before icing. As a general rule, the amount of marzipan used on a wedding cake should be equal to half the weight of the cake. This amount gives a depth of marzipan acceptable to most people.

A 9-in round cake requires about 2 to 2¼ lb marzipan to cover the top. Variations in this proportion obviously do occur and, to lower costs, there is a tendency to reduce the amount of marzipan.

For tiered wedding cakes it is essential to use a firm marzipan.

For single cakes softer marzipans which are easier to work, are quite satisfactory.

Before cakes are marzipanned they should be matured and properly masserated with spirit. New cake can be crumbly and this can be a nuisance, as loose crumbs are so easily picked up by the marzipan.

The cake top should be brushed with boiling apricot *purée* before marzipanning. The sides should also be brushed with the *purée* after the top is completed, when they, too, should be covered. Generally speaking, it is an advantage to cover the sides with thin marzipan because the covering insulates the fats of the cake from the icing, preventing discoloration during storage, Hot fondant can be used to mask the sides as an alternative to marzipan, should this be desired.

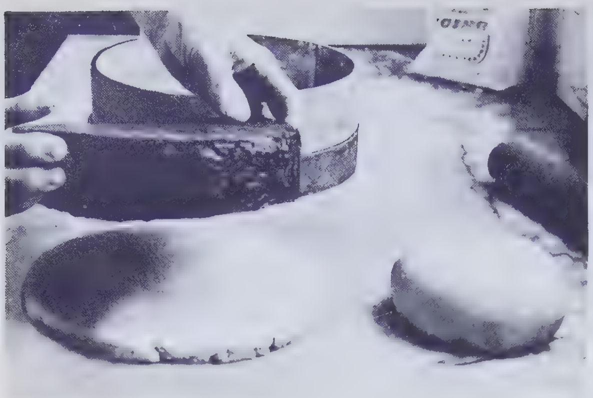
For ease of working, the marzipan should be rubbed down to make it soft and malleable. Warming helps and, provided the marzipan is brought to the right consistency for the job, the task of marzipanning the cakes becomes quite simple. If the marzipan is hard and stiff, the task is difficult, time-consuming, and the cake liable to suffer from the pummelling and pounding necessary to force the marzipan into shape.

The accompanying photographs were taken when a batch of 40 wedding cake tiers were being covered. The job took a little over 2 hr with two people working.

It is an advantage to add a proportion of castor sugar to the icing sugar used for dusting. 1-part castor sugar to 2-parts icing sugar, is a good proportion. This enables the cakes to slide more freely as the marzipan is pressed or cut into shape. Excess dusting with the sugar should be avoided.

Birthday, Christmas and other celebration cakes can be treated in a similar manner. Weight cake ratios are variable. Usually slightly less marzipan is used, but good marzipan certainly improves the cake and a satisfied customer is a customer who returns.

It is better to allow the marzipan to form a firm skin for 24 hr or more, before coating tiered wedding cakes. For single tier work any unnecessary drying out of the marzipan before coating should be avoided.



ROUND CAKES

Fig. 7.1 For round cakes, the marzipan should be weighed, moulded round and pinned slightly larger than the cake diameter.

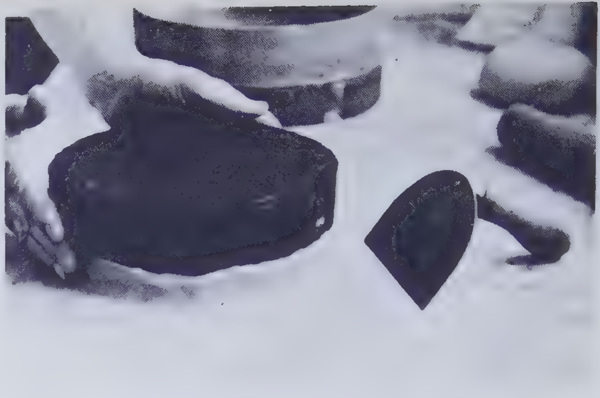


Fig. 7.2 Keep just sufficient dusting sugar between the marzipan and the working surface to allow a free movement.

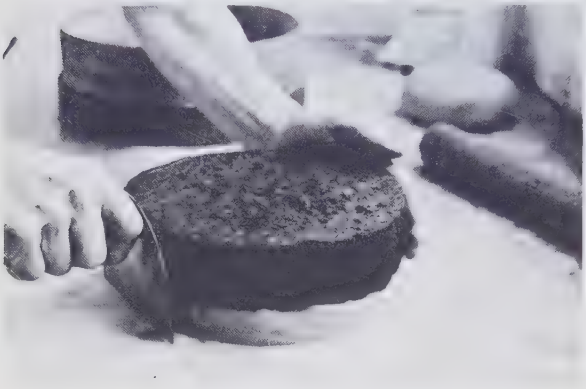
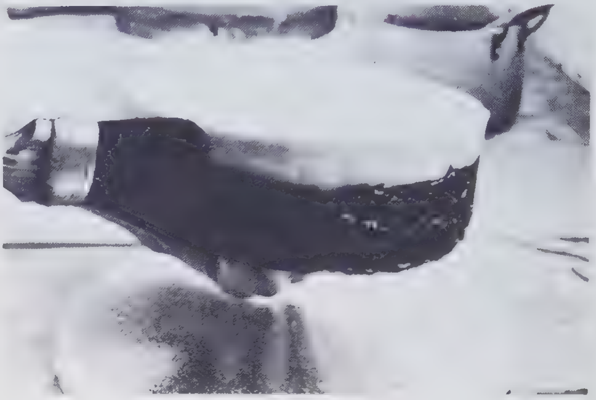


Fig. 7.3 The jammed surface of the cake is laid firmly on the centre of the marzipan. Press this square with the fingers and with the metal scraper as the cake is rotated.



Covering the sides

Fig. 7.4 Brushing the sides with boiled apricot purée.

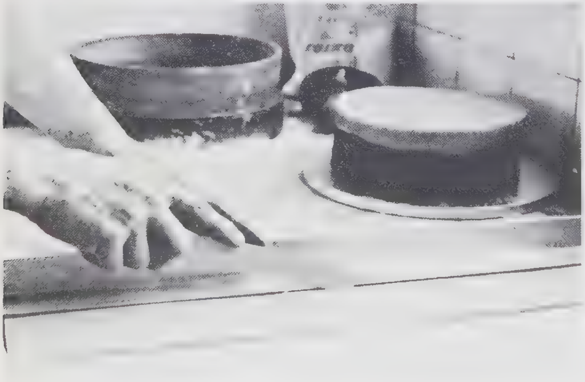


Fig. 7.5 Preparing strips of marzipan for covering the sides.

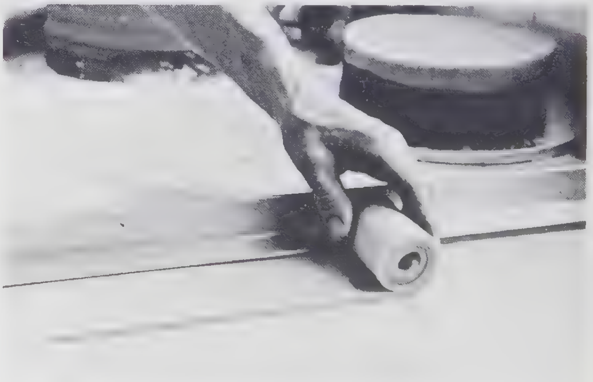


Fig. 7.6 The strip is made into a roll.

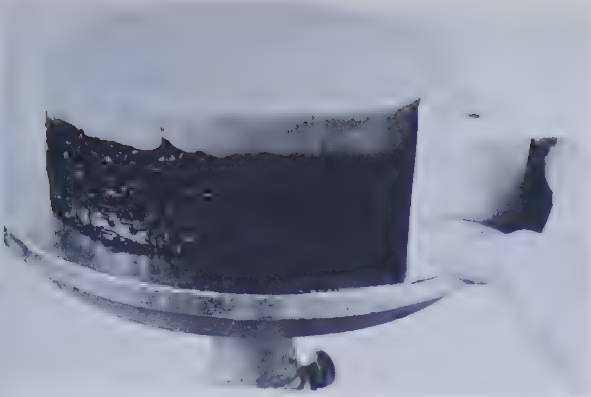


Fig. 7.7 Method of applying the marzipan to the sides—also used for heart and horseshoe shapes.

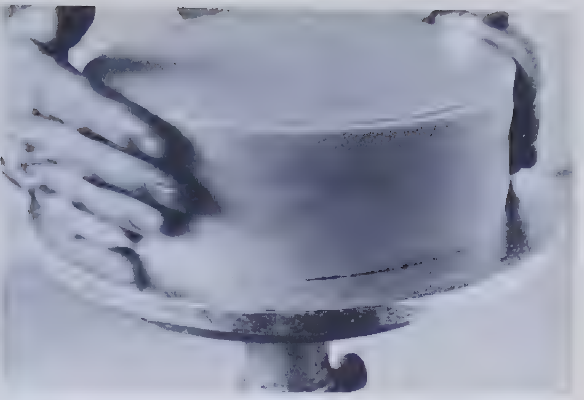
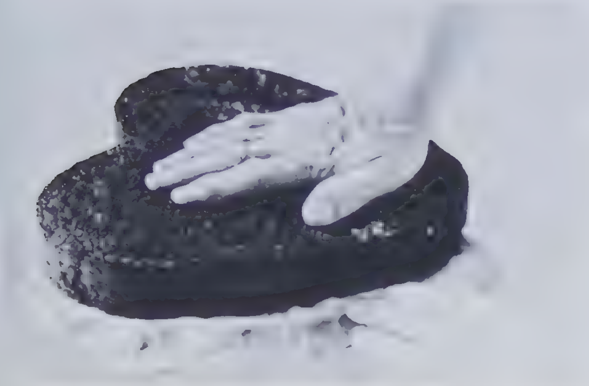


Fig. 7.8 Smoothing and rubbing down to obtain a firm bonding.



TREATMENT FOR OTHER SHAPES

Fig. 7.9 With horseshoe and heart shapes, the cake is placed on the marzipan and this is pressed into position with the fingers.

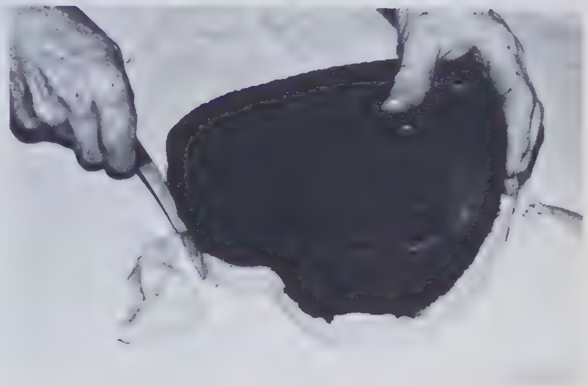


Fig. 7.10 The surplus marzipan can then be trimmed flush against the side of the cake with a stiff palette knife, pressing the marzipan firmly flush with the cake.

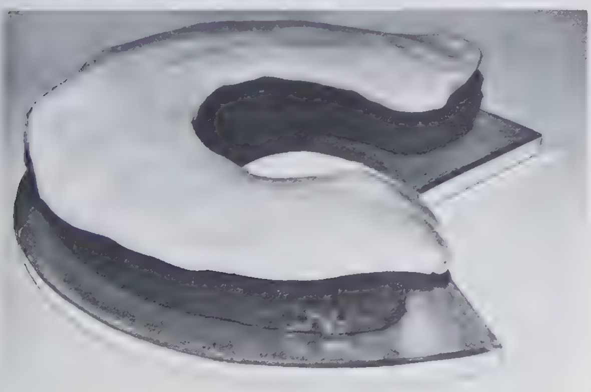


Fig. 7.11 The larger horseshoe shapes are better dealt with on their cake boards. The prepared top is covered with marzipan and a second board placed on top.

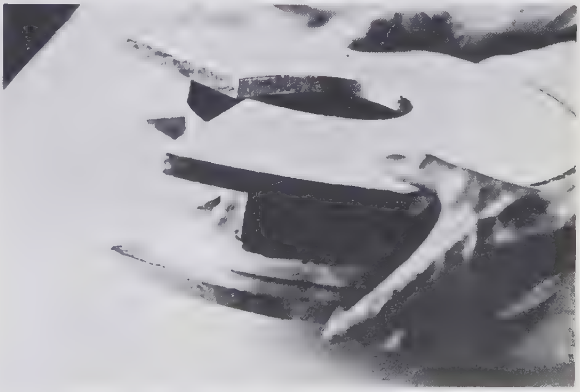


Fig. 7.12 The cake can then be inverted to bring the marzipan on to the bottom by firmly pressing the two boards together.

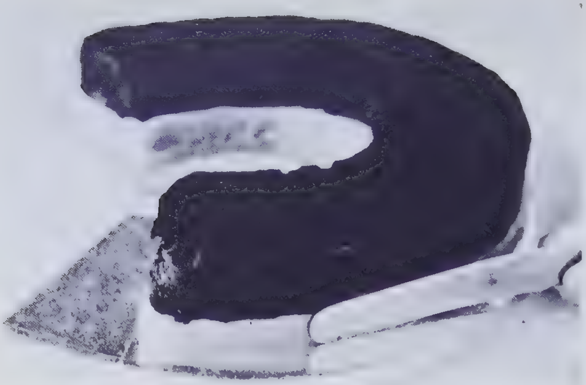
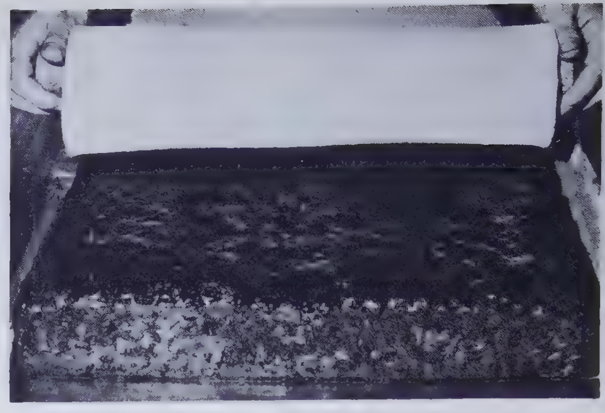


Fig. 7.13 When the surplus marzipan has been forced into any gaps in the cake edge, it is trimmed flush with a palette knife and the cake is turned over.



SQUARE CAKES

Fig. 7.14 If sheet slabs are made, the top can be marzipanned in one operation.

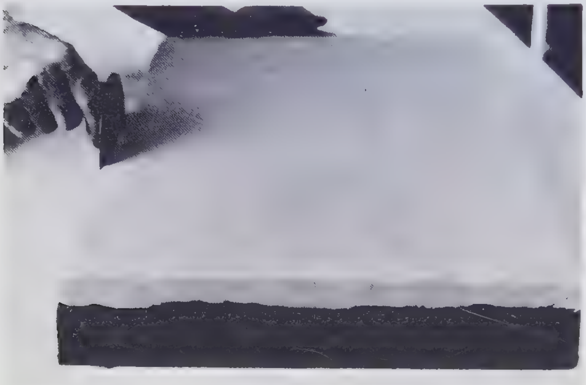


Fig. 7.15 This sheet slab, 24 x 16 in, will yield six square cakes. About 2 lb of marzipan per cake is needed.

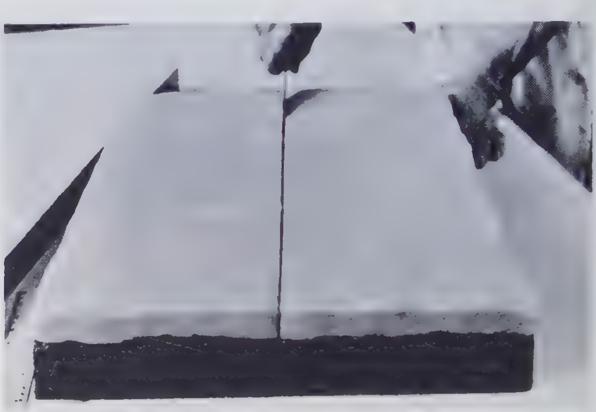


Fig. 7.16 The marzipanned cake is accurately cut into six, giving 8 in square cakes.

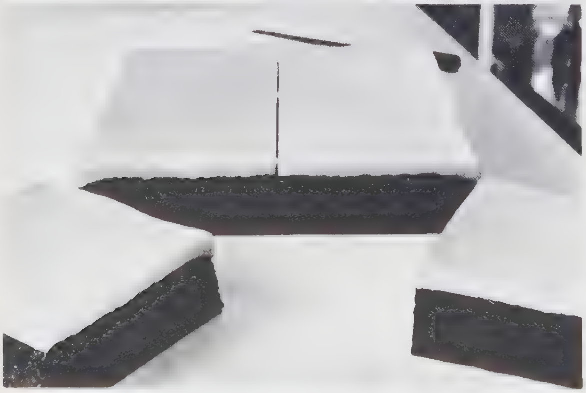


Fig. 7.17 With careful cutting, the edges are made perfectly square.

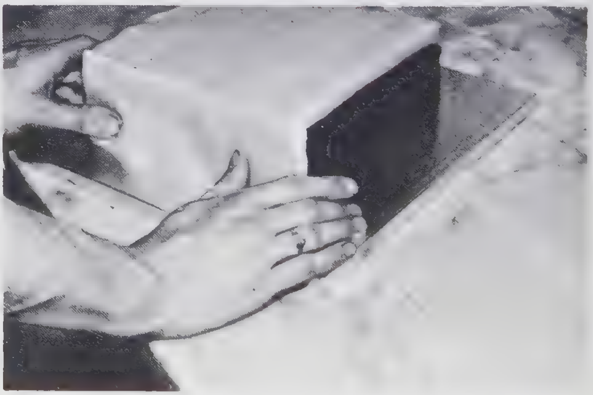


Fig. 7.18 The sides may be covered with one roll of marzipan, or with four separate pieces, each piece butting against the inside of the preceding one.

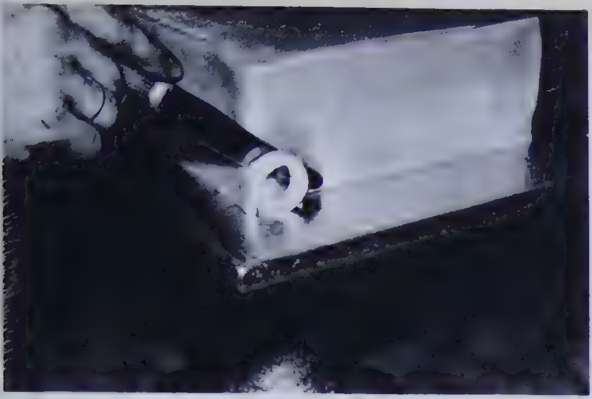


Fig. 7.19 The surplus overlap at the butted corners is cut sharply square with a moistened knife.

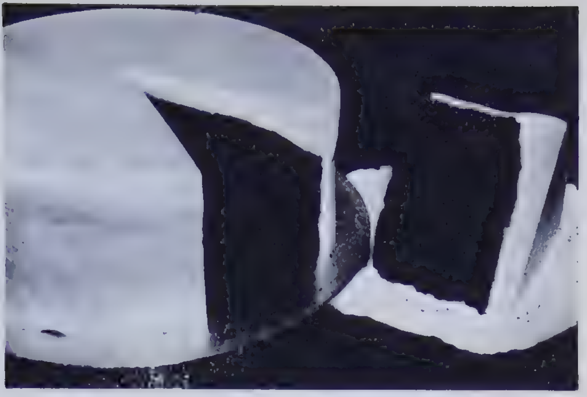


Fig. 7.20 A round celebration cake.

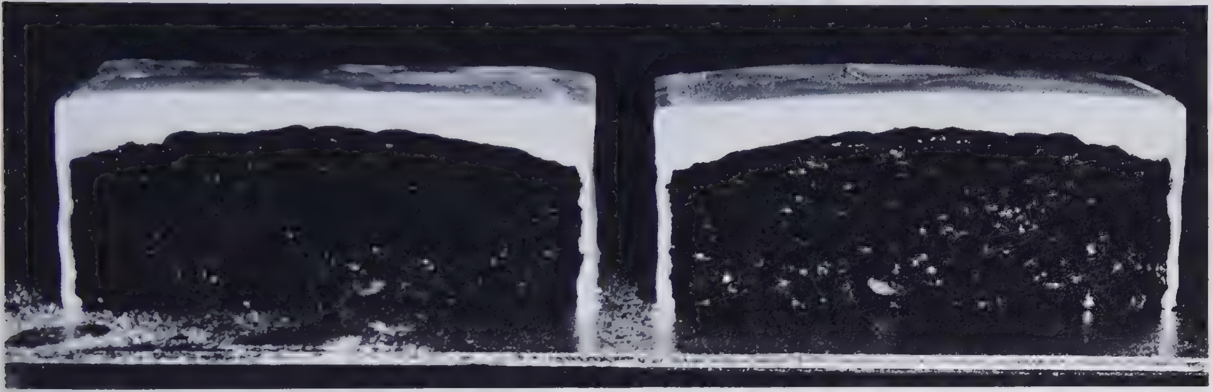


Fig. 7.21 Square commercial celebration cake cut in two to show application of marzipan.

8. *Flowers for decoration–the rose, rose leaves*

Flowers are the simplest and most attractive form of cake decoration. Although certain types of flowers, if realistically modelled, are not a commercial proposition, they often can be adapted to make quickly formed attractive flowers.

Roses always look effective and can be coloured to blend with any colour scheme. With practice, they can be produced quickly. The average girl decorator can be taught to make them quite commercially and, as with all the other flowers discussed, they should be made up in batches ready for use when required. When one considers the high cost of packing and transport, it is well worth while to make as many decorations as possible.

To be commercial, the approach to flower-making must be rational, with the object of getting quantitive production with the minimum effort and maximum possible effect. The decorating room should be so organized that at least part of the time is devoted to this work and there is always a good stock in hand. Slack periods often can be very profitably used in this way.

The early part of the year after the Christmas rush can be used for making spring flowers for Mother's Day and Easter cakes.

Roses and most other flowers do not date and are therefore useful throughout the year. It can be well worth while to give the right type of person a few hours' instruction and time to practise. A little material will go a long way and the skill, when acquired, will put its mark of distinction upon the goods in the shop.

THE ROSE

Although the most difficult to learn, roses, if properly made, always add something to a cake. Use the modelling marzipan No. 1 and either colour the marzipan or spray the flowers with colour when they have set. The marzipan can be coloured in varying depths—darker for the centre and lighter on the outside. Colours can be blended to give dual tone to the petals.

For commercial work, simple roses, properly made, should be the aim. The following pictures illustrate a number of ways of making roses. All are effective and the reader can make his choice.

The actual practice of making a rose will provide valuable manipulative experience and the skill acquired will reflect in the handling of other work.

Forming the petals

To be effective, the rose petals must be thin. The edge of the petals can be worked almost as thin as the natural petals. This can be achieved by tapping out with the finger or by shaping the petal and then pressing out the outer edge with a teaspoon. The spoon is moved in a rotary motion to press out and polish the surface. A little practice is needed to get the exact pressure and the marzipan can be either worked on a marble or a plastic surface. The same effect can be achieved by pressing out with a flexible palette knife direct from a roll of marzipan without prior shaping. Cut-out pieces with a round cutter can also be finally shaped with the fingers, a palette knife, a celluloid scraper, and—perhaps most effectively—with a spoon. Rolling the marzipan between polythene sheets produces a fine finish and no dusting sugar is required. Polythene will also prevent surface skinning between operations, and petals such as the rose can be shaped individually between polythene with the finger to give a fine edge and retain a good depth of marzipan in the centre.

Working between polythene has many advantages which will quickly become apparent upon trial.

ROSE LEAVES

Leaves for background mounting can also be quickly made, using leaf cutters and a leaf moulding block. Use a leaf green marzipan and roll out very thinly. Polish the top surface with the palm of the hand. The marzipan may be rolled between polythene sheets as previously explained, but it is an advantage to allow the marzipan surface to dry off slightly before moulding, in this way the release is much more positive. The marzipan is cut out with leaf cutters of the required size. The procedure is described in the accompanying illustrations.

Rose petals with a palette knife

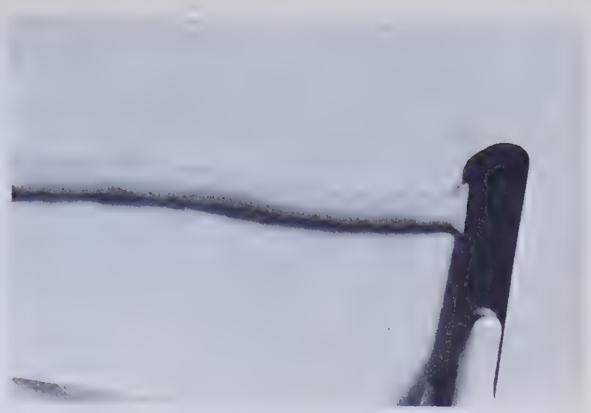


Fig. 8.1 Using a roll of marzipan for the petals.

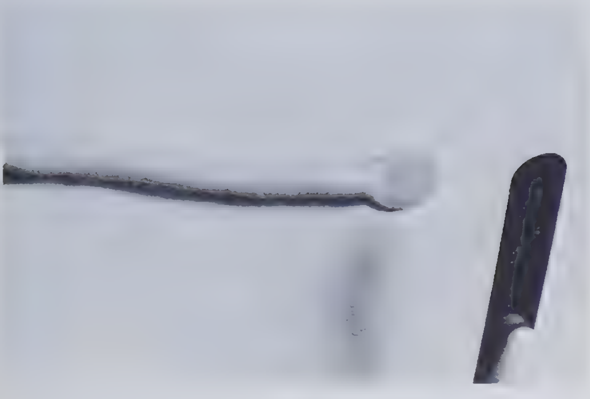


Fig. 8.2 The end is pressed out with a palette knife to start the shape. A celluloid scraper can be used in the same way.

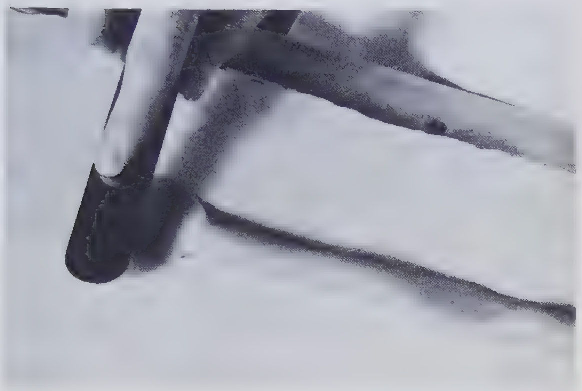


Fig. 8.3 Thinning the petal by quickly passing the knife over the marzipan from left to right.

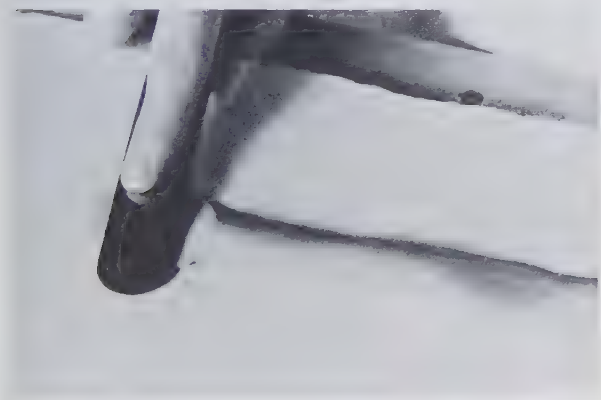


Fig. 8.4 The knife is pressed almost flat on the marzipan surface, working to the edges to get the right size and shape. The centre of the petal is kept thicker for strength.

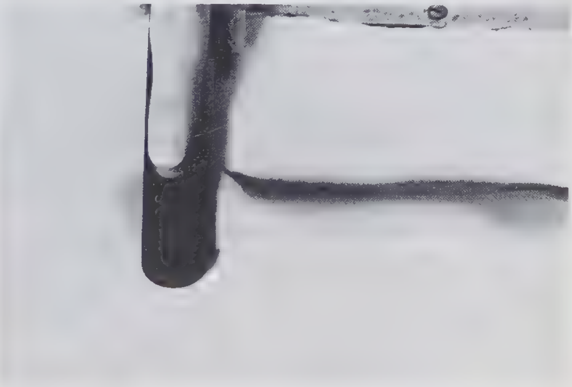
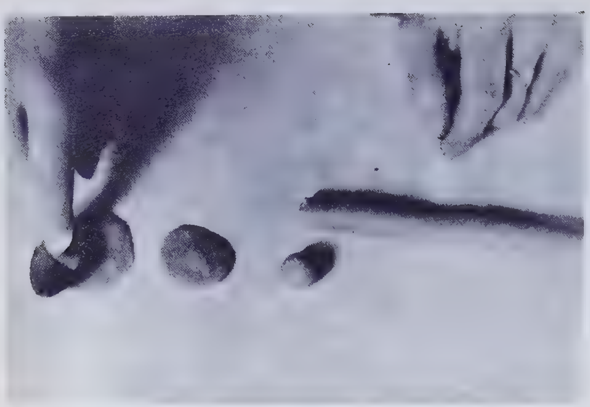


Fig. 8.5 The top edge of the petal is now very fine, while the base is still quite thick.



SHAPING WITH A SPOON

Fig. 8.6 Shaping, thinning and polishing with a teaspoon.

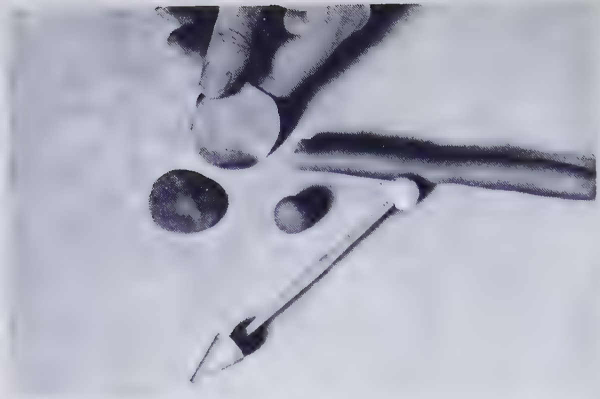


Fig. 8.7 The ball has been lightly pressed round and flat with the fingers first. The shaped petal is now ready for curving.

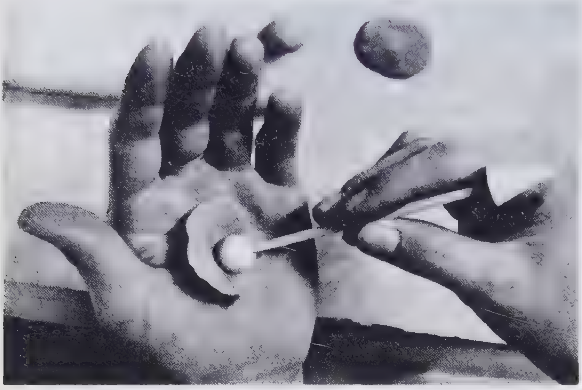


Fig. 8.8 Moulding the petal to form a natural curved shape by rotating the ball-ended modelling tool on the surface of the marzipan.

Shaping with a spoon

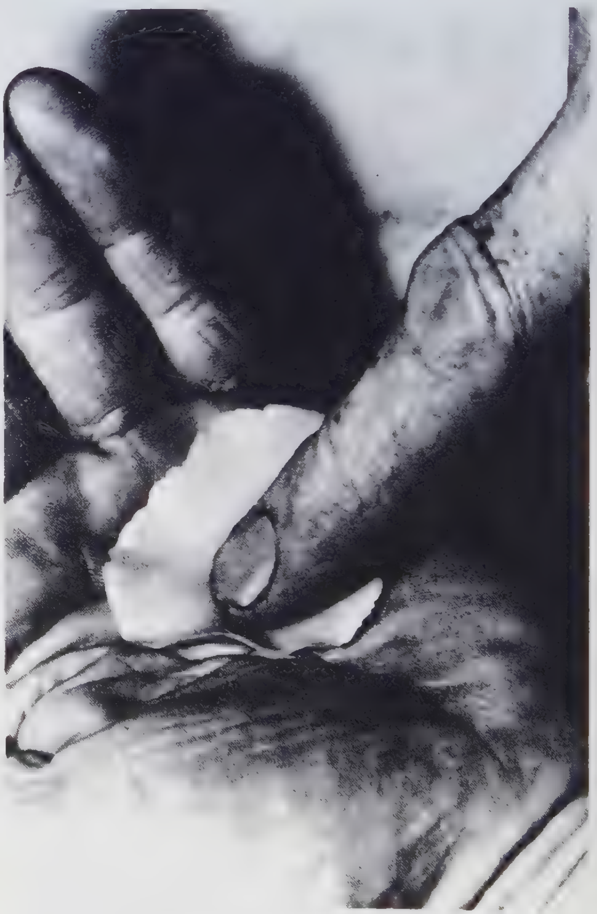


Fig. 8.9 Still held in the palm of the hand, the petal is shaped with the finger instead of the tool.

Building up the rose

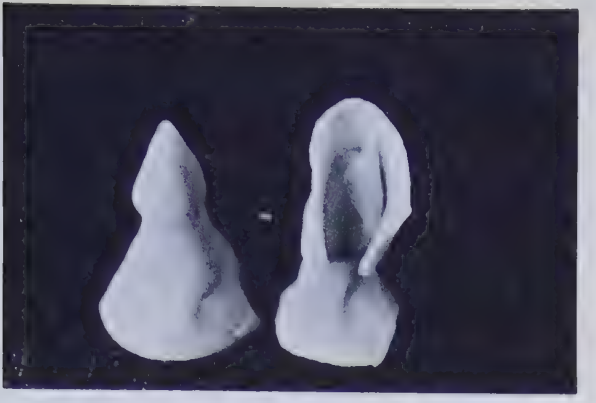


Fig. 8.10 The base is first shaped as a cone, then modelled between the first two fingers. Note how the first petal is left open.

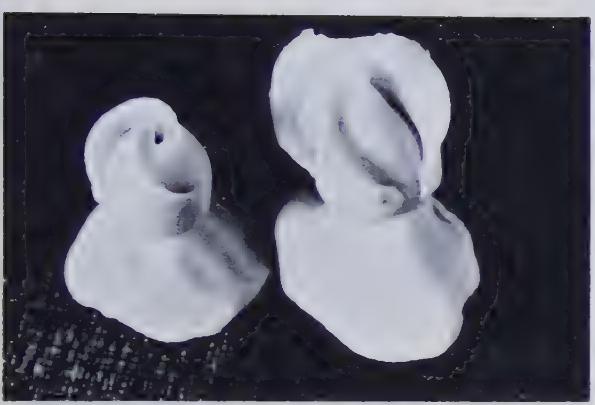


Fig. 8.11 The second petal is wrapped inside before the first is finally completed, to form the centre bud. The finished centre and the third main petal.

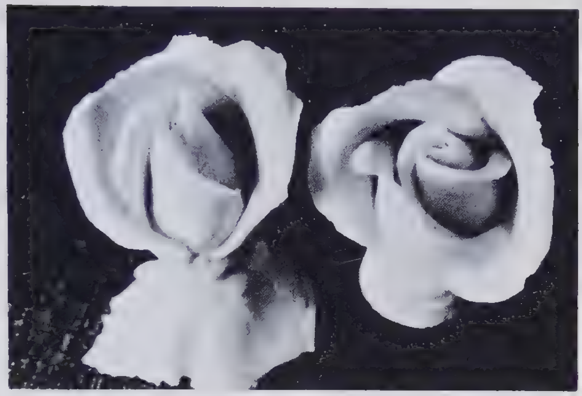


Fig. 8.12 The fourth petal overlaps half of the third. The fifth petal is folded to overlap both the third and fourth where they finish.

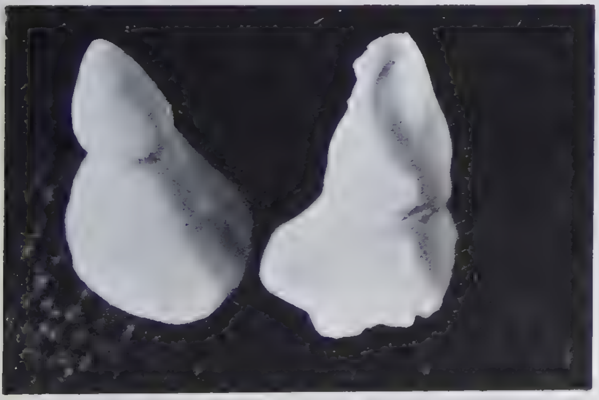


Fig. 8.13 Thus, with five petals, an attractive rose large enough for cake decorating is completed. Here the bud is formed with a single petal.

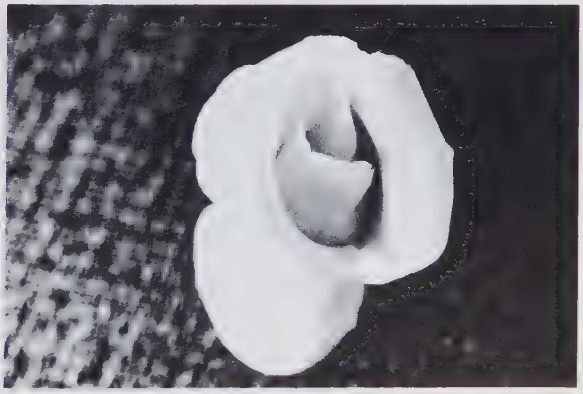


Fig. 8.14 A single petal centre and two further petals.

Forming petals between polythene

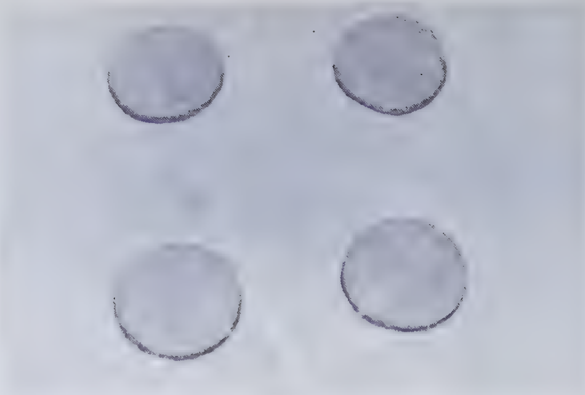


Fig. 8.15 Using sheets of thinly rolled marzipan, $^1/_{10}$ to $^1/_8$ in thick, circles are cut out with a 1¼-in cutter.

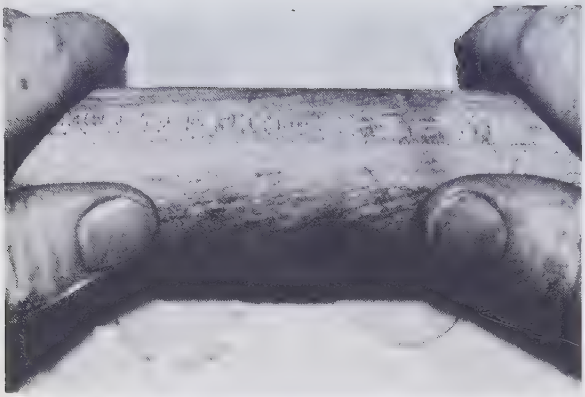


Fig. 8.16 The circles are placed between polythene sheets, spaced so as not to touch when rolled. Rolling over the circles in two directions to create the petal shape.

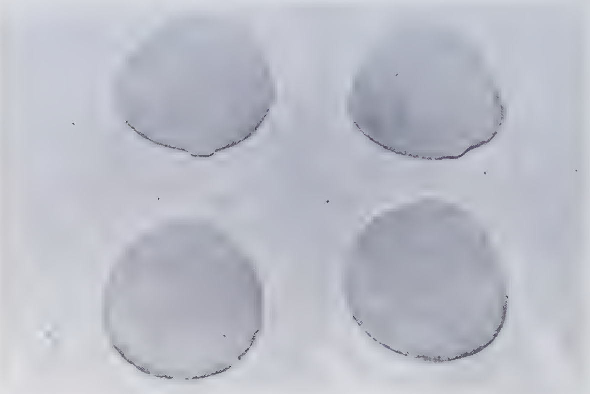


Fig. 8.17 A little extra pressure towards one end of the petal gives a fine edge. The formed petals.

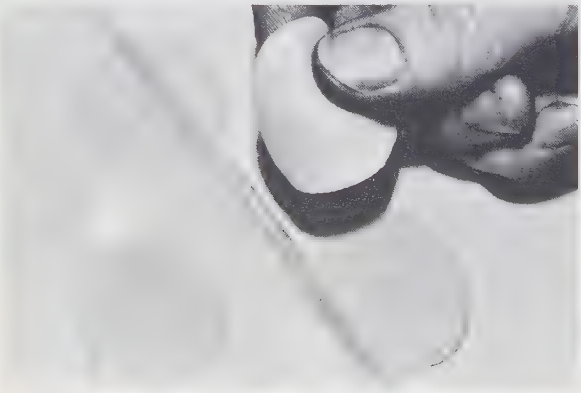


Fig. 8.18 Lifting off the petals. Sufficient centre thickness for support has been retained.

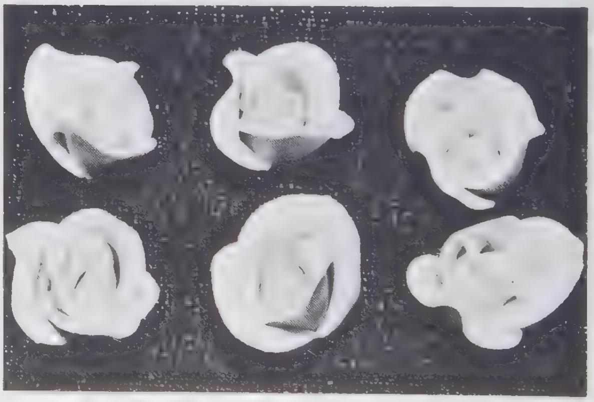


Fig. 8.19 Simple five-petalled roses formed in this way.

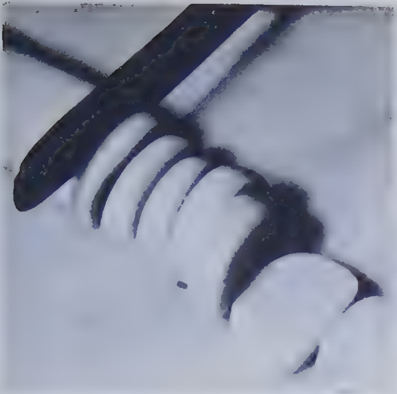


Fig. 8.20 Forming petals from a roll of marzipan. Cut off pieces from a roll ¾ in. in diameter.

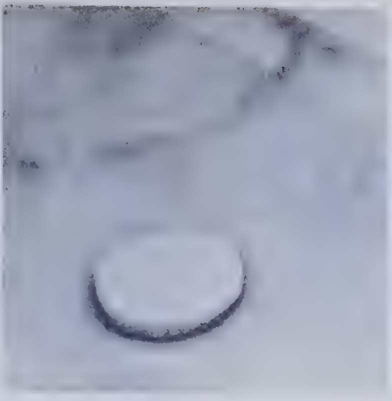


Fig. 8.21 The piece is placed between polythene sheets without further shaping.

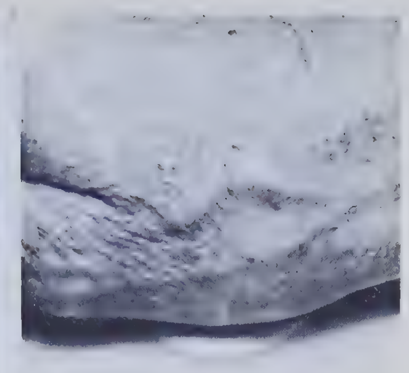


Fig. 8.22 An initial flattening with the heel of the hand.

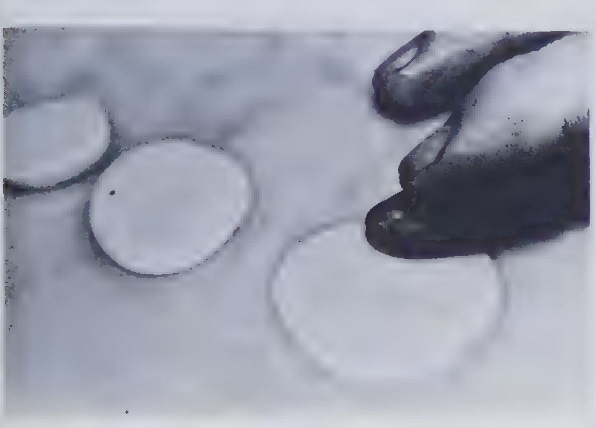


Fig. 8.23 Thinning and shaping by working the finger round the edge. The centre is left thicker for strength.

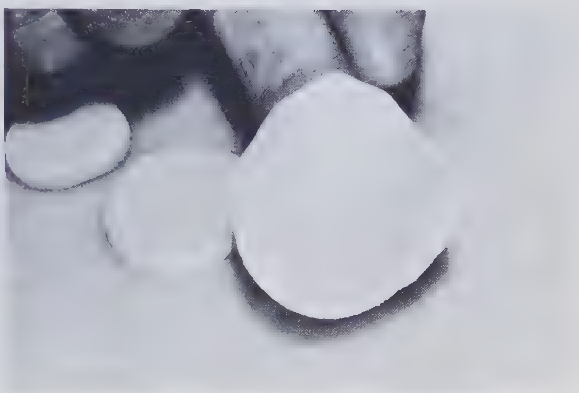


Fig. 8.24 The fine edge of the petal which takes only seconds to form by this method.

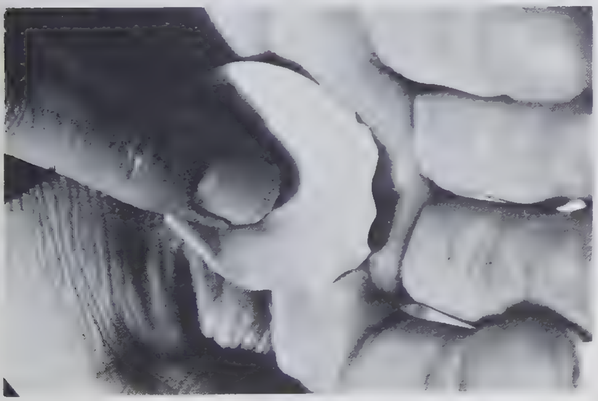


Fig. 8.25a The thick centre assists bevelling.

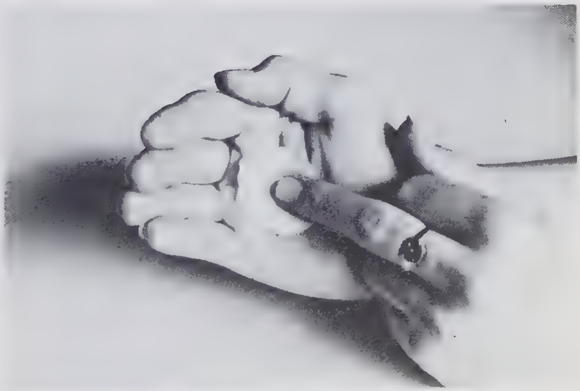


Fig. 8.25b This is easily performed with the finger.

More advanced types of rose

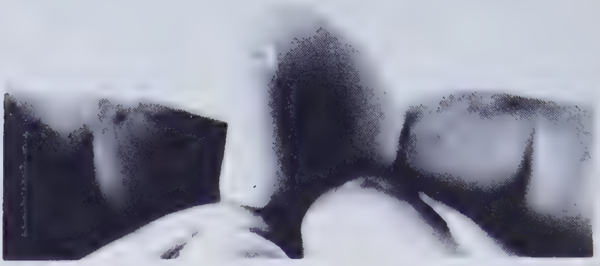


Fig. 8.26 Forming a spiral centre from a single petal. This also forms the base stud.

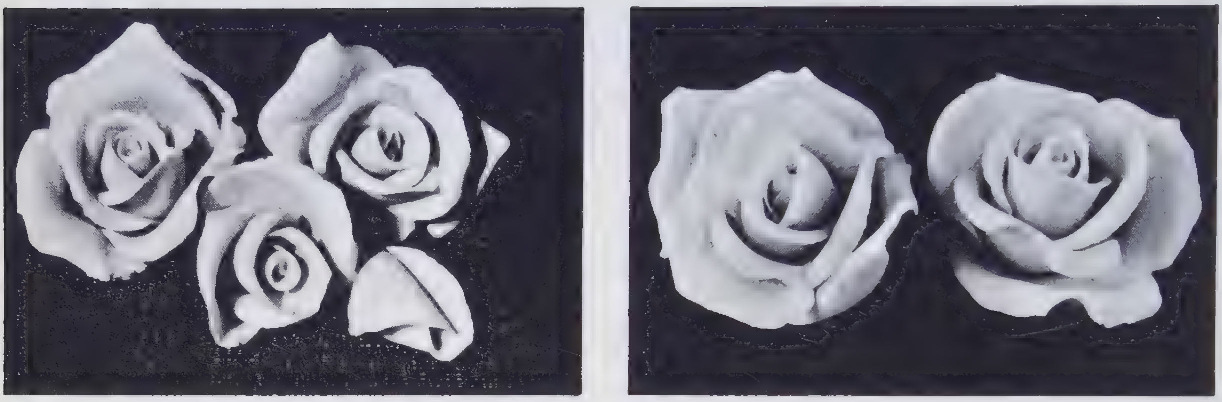


Fig. 8.27 and 8.28 More elaborate roses.

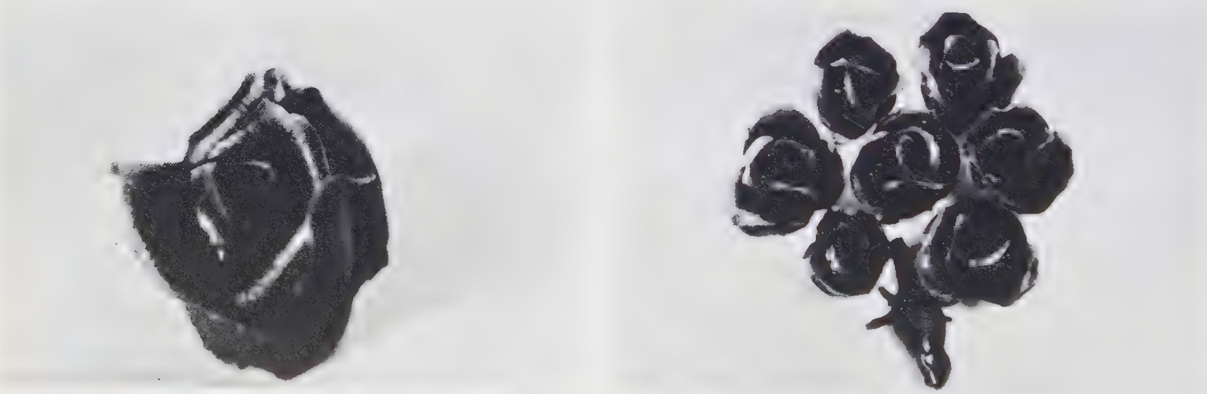


Fig. 8.29 and 8.30 Roses made from chocolate marzipan.

Rose leaves

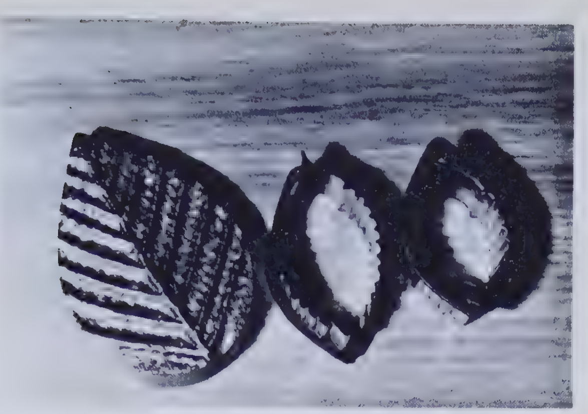


Fig. 8.31 Leaf moulding block and small and medium leaf cutters.

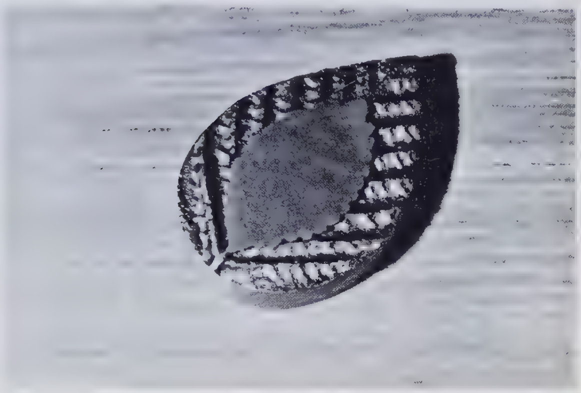


Fig. 8.32 The top surface of the leaf is placed on the block.

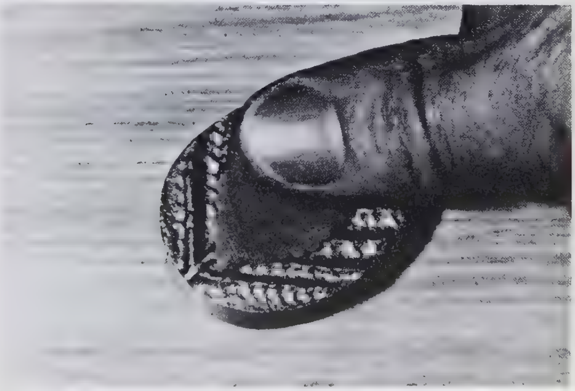


Fig. 8.33 Pressing out with the thumb or finger to make the impression.

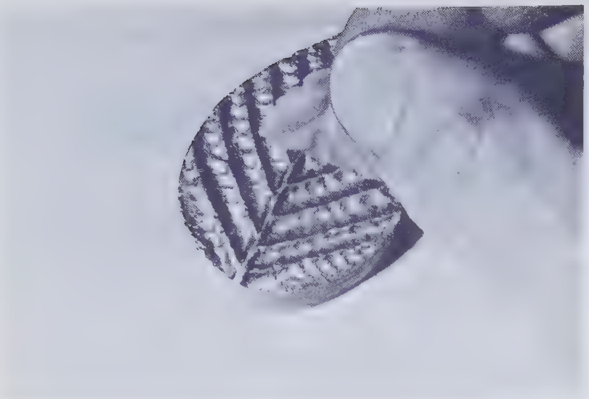


Fig. 8.34 Peeling the leaf off the block.

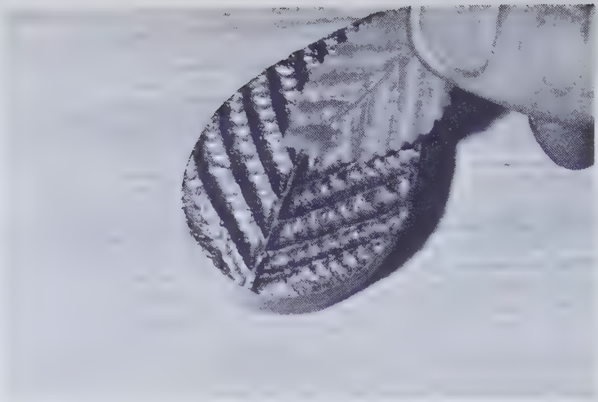


Fig. 8.35 The completed leaf.

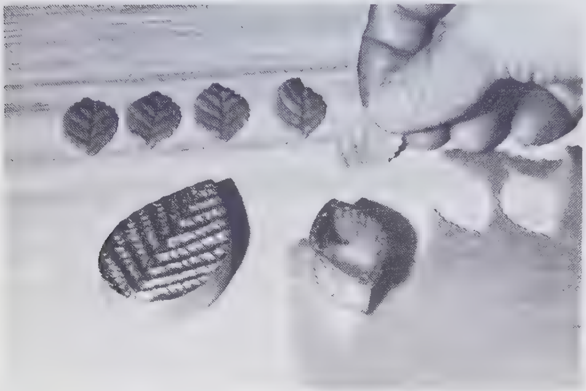


Fig. 8.36 Two operatives, one cutting and one making the impression, can improve the output rate. One ounce of marzipan will yield 25 to 30 leaves.

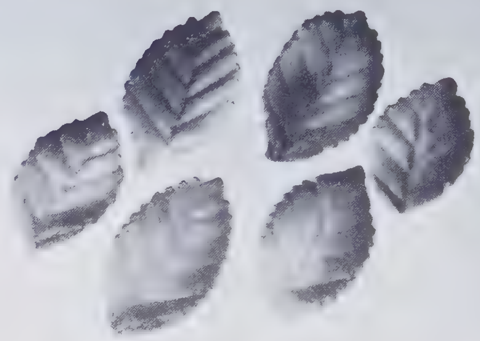


Fig. 8.37 Finished leaves, after spraying with yellow and brown colour.

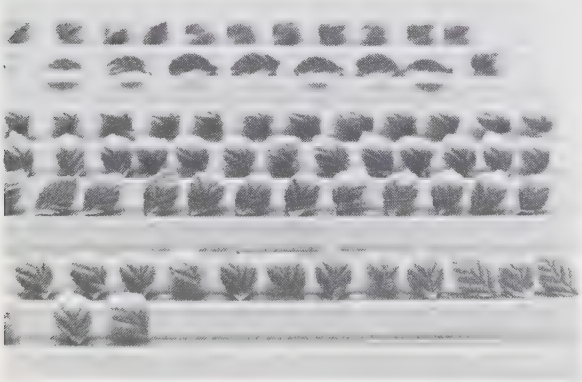


Fig. 8.38 Leaves laid out at varying angles to set on plastic corrugated roofing sheet. This gives the leaves a more natural curve.

Fig. 8.39 Tinting the leaves with yellow, green and brown.

9. Carnations and pinks

These flowers also look effective and can be quickly made. There are two methods. In one, thin strips of marzipan are cut ¾ in wide and about 9-in long. The surface is then finely ridged with a serrated spoon modelling tool. The strip is cut across half its width at ½ to ¾ in intervals, then carefully rolled to form a flower. In the second method, centre bud is formed in this manner and individual petals are crimped and folded round the bud to build up the flower.

Nearly all flowers can be modelled and where there is a class for marzipan flowers at major exhibitions there are usually many first-class examples to be seen. Orchids and similar exotic flowers are modelled and coloured with natural effect—they are a work of art. Those who have the interest will find this work rewarding, but, alas, not commercially significant.

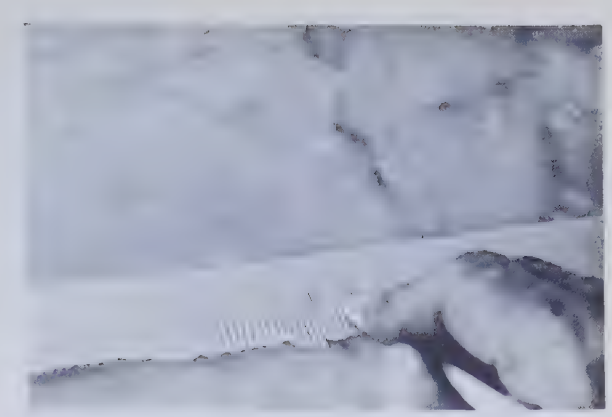


Fig. 9.1 Ridging the surface with the serrated spoon modelling tool.

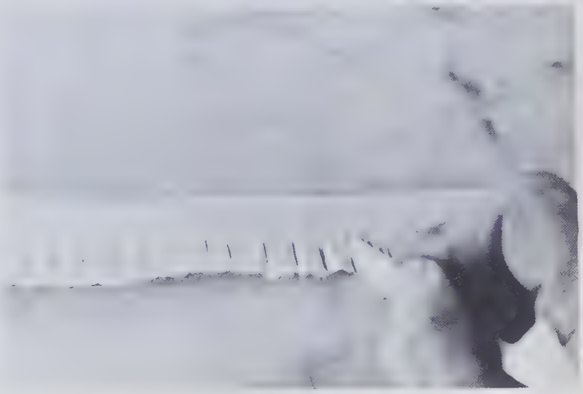


Fig. 9.2 Cutting half-way in at ½ in intervals to form individual petals.

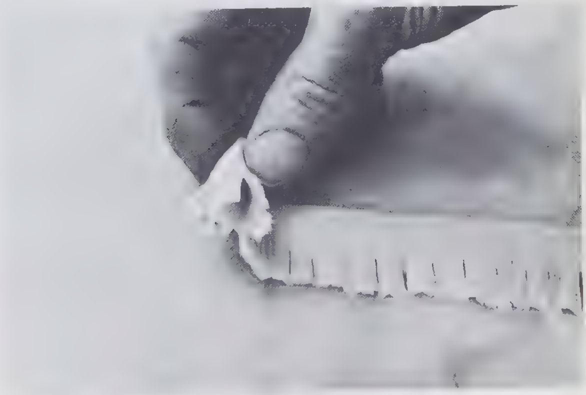


Fig. 9.3 Rolling up the strip of marzipan, holding it at the flat edge.

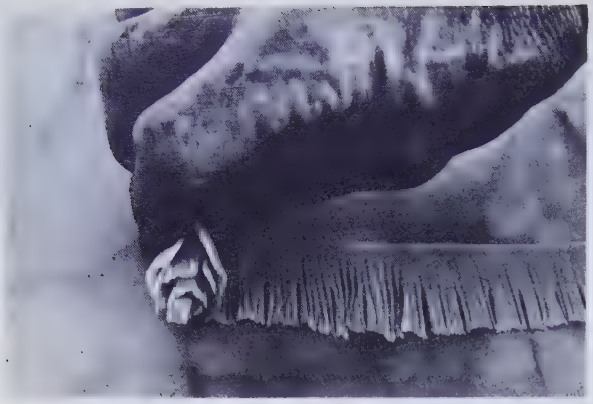


Fig. 9.4 The finished roll.

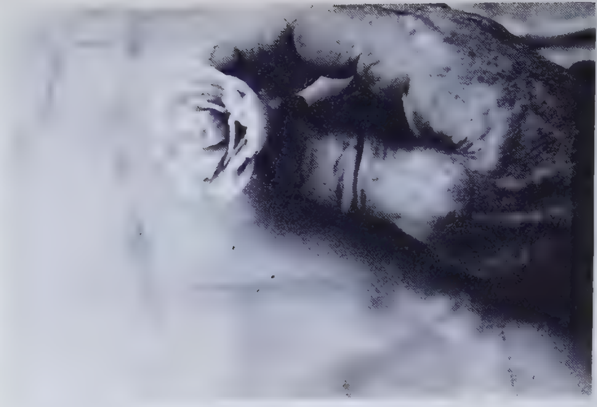


Fig. 9.5 Shaping the base, which is finally cut flat or shaped if the stalk is to be shown.

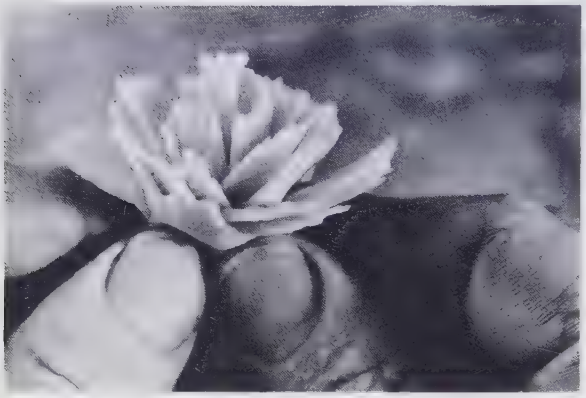


Fig. 9.6 The second method: a small bud is formed by rolling the strip underneath so that the petal ridges appear on the outside of the bud.

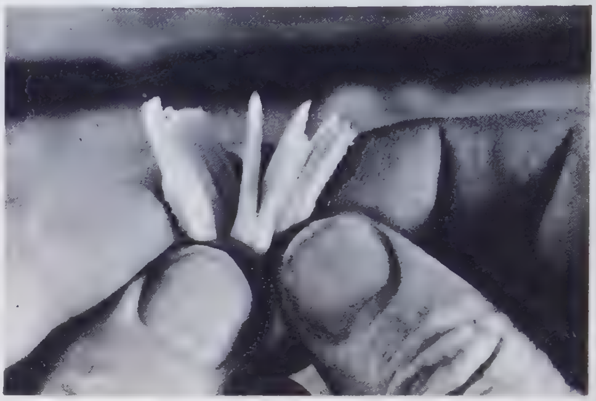


Fig. 9.7 Forming individual petals by crimping 1½ in pieces cut off the strip.

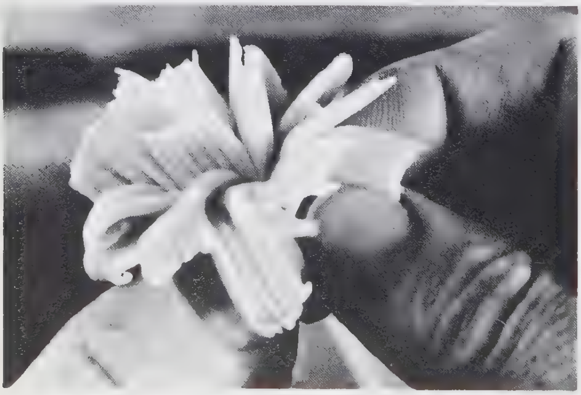


Fig. 9.8 Pressing the individual petals into position.

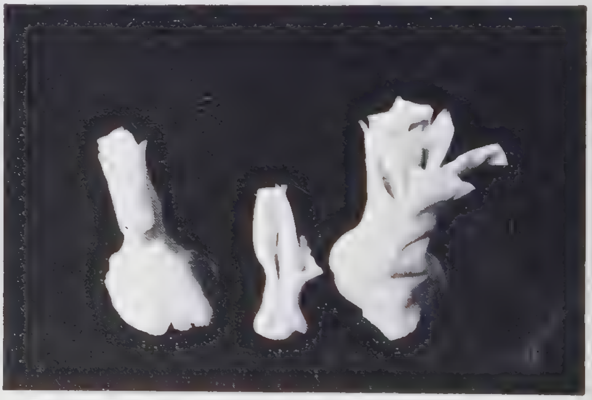


Fig. 9.9 The first three stages of the second method.

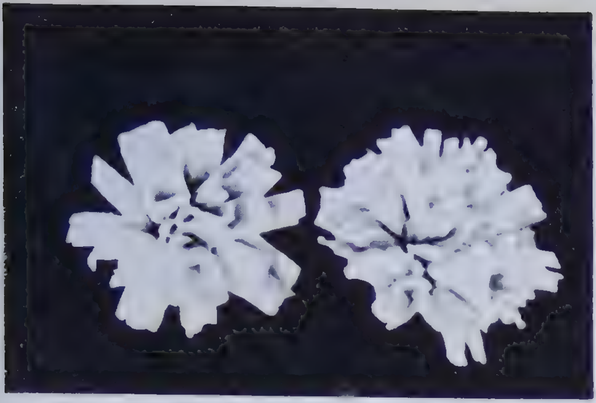


Fig. 9.10 Completed flowers. The petal edges of the one on the right have been tinted pink.

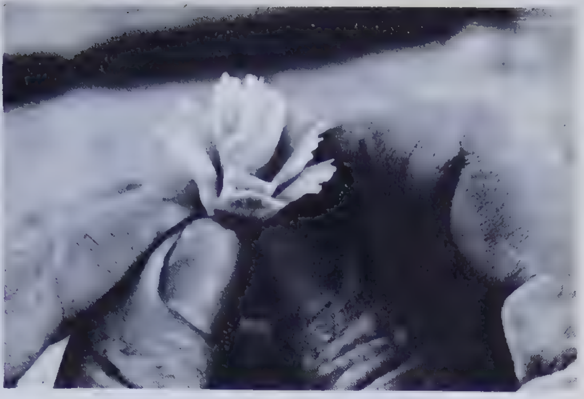


Fig. 9.11 Small buds are also very useful for decoration.

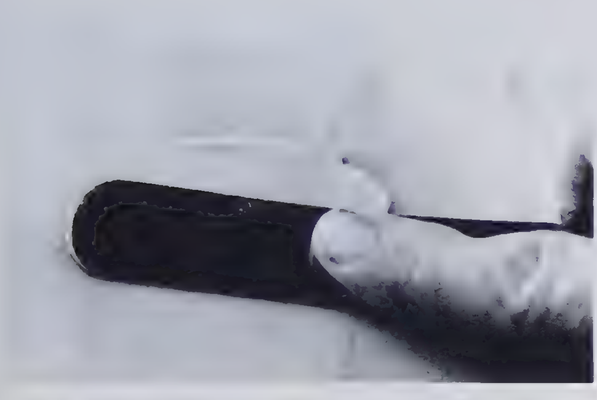


Fig. 9.12 A finer petal formation can be achieved if the rolled-out strip is thinned further with a palette knife, as for rose petals.

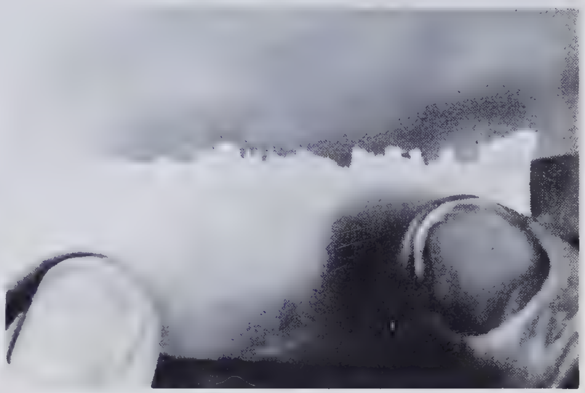


Fig. 9.13 Showing the fine ruffled edge thus formed.

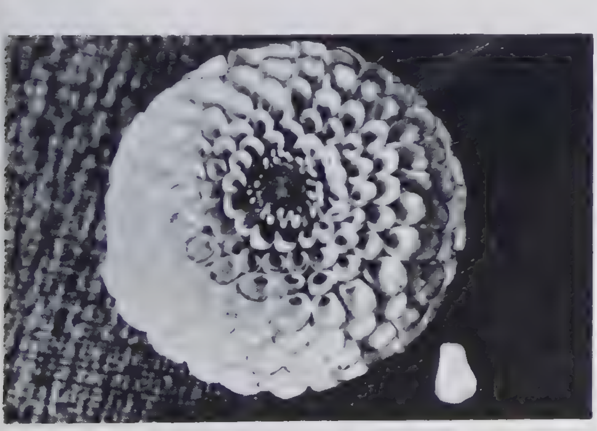


Fig. 9.14 A modelled dahlia Each petal is individually formed and positioned.

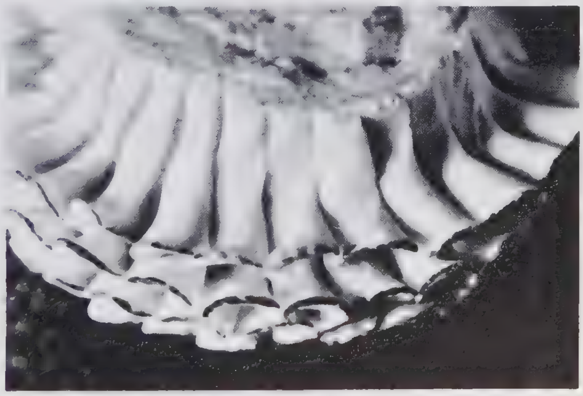


Fig. 9.15 This view from underneath shows how the petals are put in place.

10. Cut-out flowers

Very attractive flowers from marzipan can be made commercially by using special shaped cutters. Using this method, quite a number of different flowers can be made quickly and without any special skill. The marzipan can be tinted to the required shade and quite bright colours will look attractive if the flowers are neatly executed. Tinting of the petals can also be done with an aerograph. Deeper colours, such as the blues and violets, are better sprayed on to the natural marzipan flowers after they have dried.

Both metal and plastic cutters are available for this work. Six cutters of various shapes and sizes are enough with which to produce quite an attractive range of flowers.

A special type of flower cutter is made with a self-ejecting centre and some cutters have outward sloping sides so that cutting can be continuous, the cut pieces being forced into the body of the cutters. A small square of sponge or foam rubber immersed in a shallow dish of water should be used to moisten the cutter edge periodically when cutting out the flowers so that a clean edge is always obtained.

Any of the modelling marzipans will do and if rolled between the polythene sheets, a fine finish will result. As will be seen in the illustrations, much of the equipment can be improvised.

For commercial success, it is essential to approach the work rationally and objectively. Avoid unnecessary and wasteful movements. Work with small quantities of marzipan for each rolling, keeping the thickness as fine as possible for maximum petal effect. A 12-in square will yield quite a lot of flowers. Learn to use the cutter with one hand and the modelling tool with the other. In this way the cut-out can be carried into position and ejected without secondary handling.

A composite flower made with the cutter shown in Fig. 10.8.

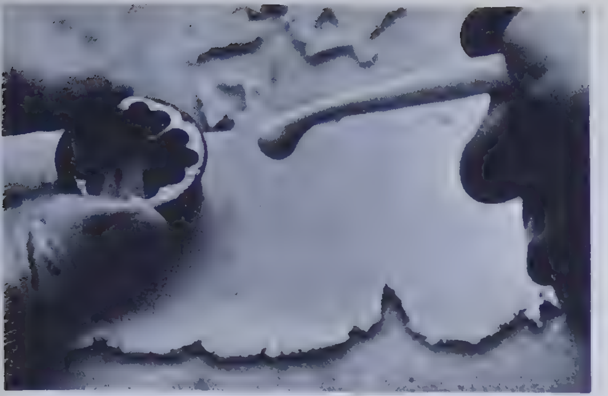


Fig. 10.1 Working with a small quantity of finely rolled marzipan and making use of both hands.

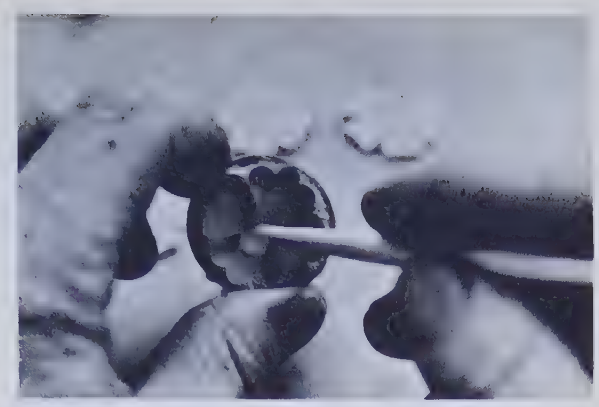


Fig. 10.2 Carrying the cut-out piece in the cutter to its position before ejecting with the modelling tool.

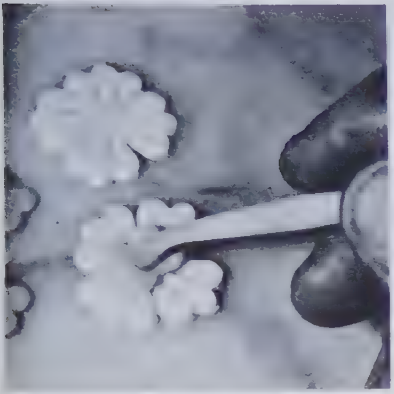


Fig. 10.3 In this case the centre has been fixed with the modelling tool.

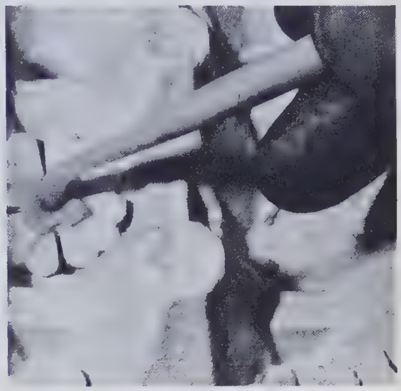


Fig. 10.4 The flower is carried on the tool to the egg tray where it will set into shape.

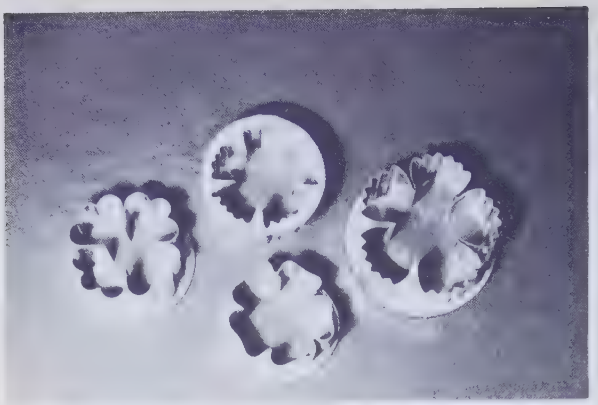


Fig.10.5 A variety of flower cutters.

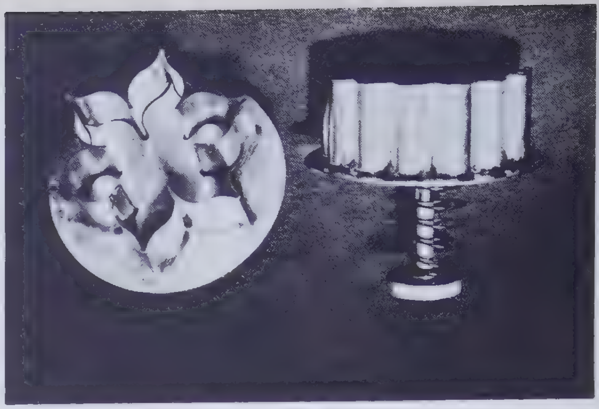


Fig. 10.6 Self-ejecting flower cutters.

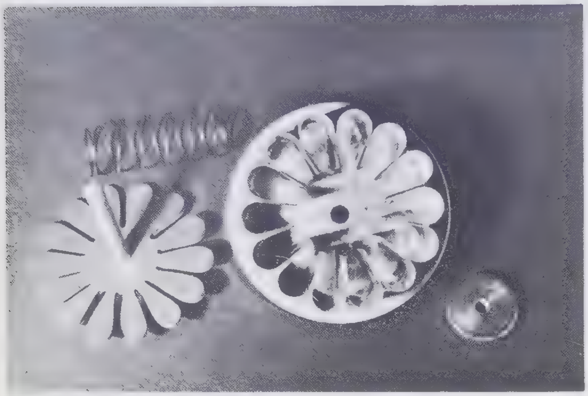


Fig. 10.7 The cutter dismantled into its four parts.

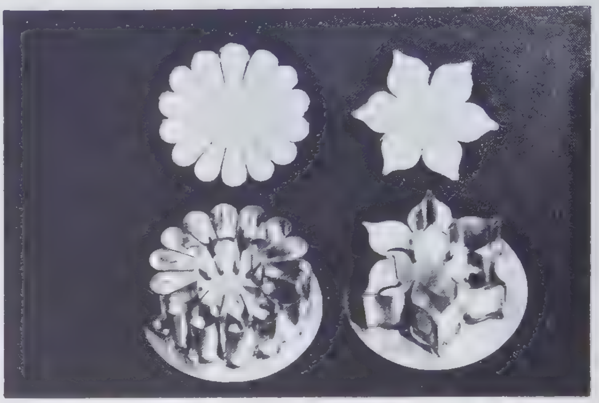


Fig. 10.8 Daffodil and daisy cutters.

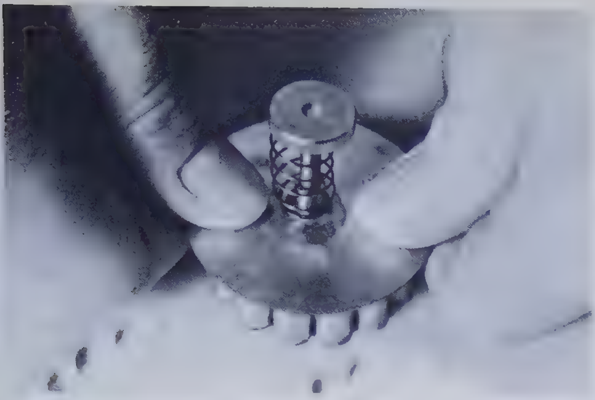


Fig. 10.9 Making the cut. Note pressure with the thumbs and support by first fingers under the top rim.

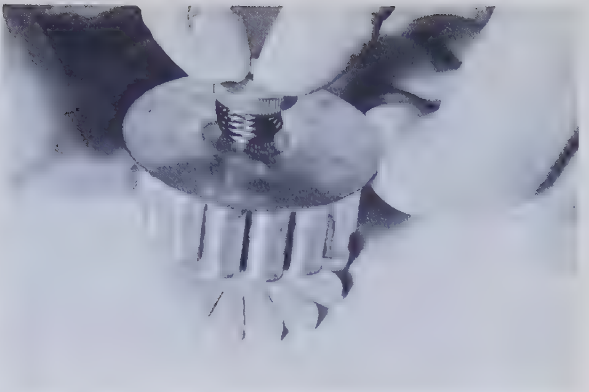


Fig. 10.10 The thumbs are removed to press the ejecting spring and the cutter is moved with the first fingers. Once mastered this can be done very quickly.

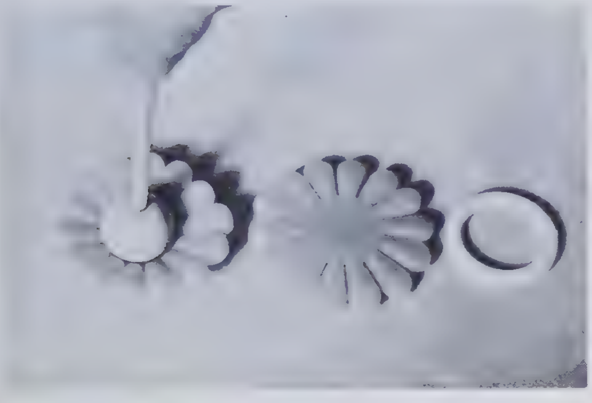


Fig. 10.11 The daisy cut-out is ejected on to 1-in plastic curtain rings and shaped by depressing the centre with the ball-ended modelling tool.

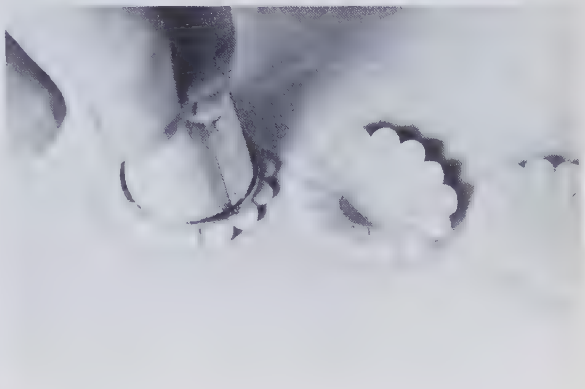


Fig. 10.12 As an alternative, the petals may be made to fall downwards by depressing with a savoy tube. Note the clean-cut edge.

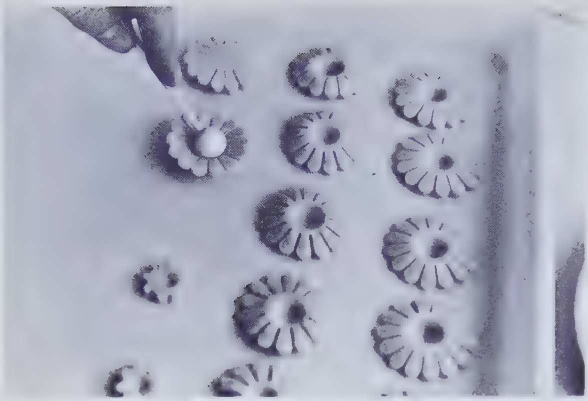


Fig. 10.13 Using small cut-out circles of marzipan to create shape. Here again the flower can be ejected straight on to the base without secondary handling

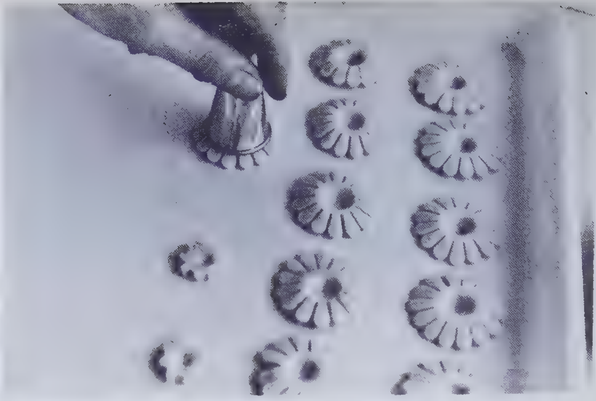


Fig. 10.14 The petals can be raised by making a depression as shown, and again made to fall by pressing gently.

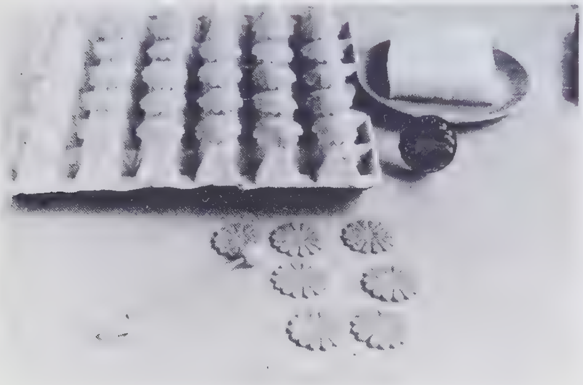


Fig. 10.15 Painted egg trays give a natural curve to the petals placed upside down. Note the sponge in shallow water for moistening the cutting edge of the cutter.

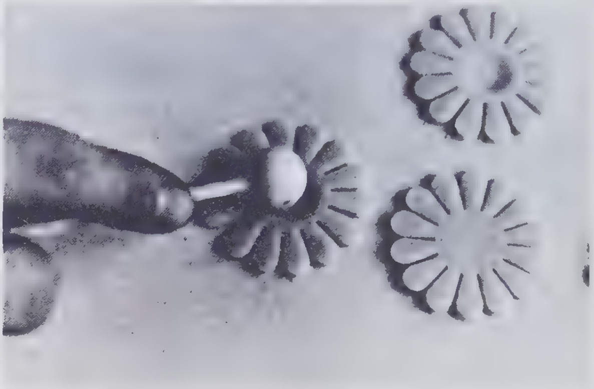


Fig. 10.16 Opening out the petals by gently rotating the ball modelling tool in the centre. This enables them to fall more naturally.

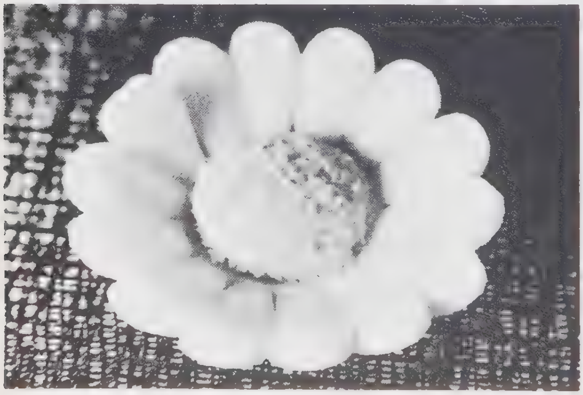


Fig. 10.17 The finished flower with its centre filled with yellow fondant and sprinkled with golden rusk or yellow sugar.

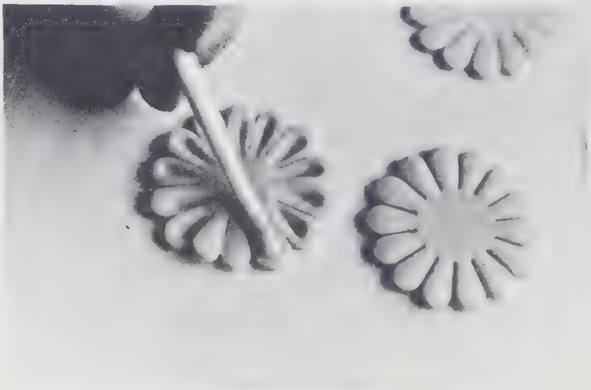


Fig. 10.18 Shaping individual petals: a quicker operation than it might appear.

11. Cut-out and modelled, flowers

Using the same techniques, the cut-out shapes can be further modelled to improve the effect. Daffodils, narcissi, and poppies are simple to make and the different shapes can be combined to give both original and natural flower effects.

Use attractively coloured marzipan and tint the flowers with either a brush or an aerograph. The centres can often be more quickly piped in with royal icing or fondant than by using marzipan.

For flowers such as the daffodil and the narcissus, plastic drainer trays mounted on ½-in thick rubber foam sheets are ideal for giving a curved and natural fall to the petals. The plastic drainer can be obtained from any hardware shop. They are quite cheap, eaily washed, and very efficient.

Daffodils have a very attractive colour and are very useful for 'Mother's Day' cakes, Simnel cakes, and Easter decoration. A few hours work will produce a good supply. Output can be increased by two people working together as a team.

The marzipan should be coloured a pleasant yellow and about a one-sixth of the quantity coloured a deeper orange or orange-yellow for the trumpets.

Roll the marzipan out as thinly as possible and cut out with a daffodil-shaped cutter. Take care to moisten the cutting edge on the damped foam after cutting six or seven petals. The trumpet marzipan should also be rolled out and, if two operatives are working, the centres can be formed, as shown, to be attached to the base petals as they are set into position.

When one operative is working, it is better to complete two or three rows of base petals then to add the centre before the marzipan dries. In this way no further moistening is necessary to make the trumpet stick.

PLASTIC FLOWER CUTTERS

As mentioned earlier, plastic cutters are now available in various designs. Some are made for use in conjunction with a moulded centre to give form and shape to the flower.

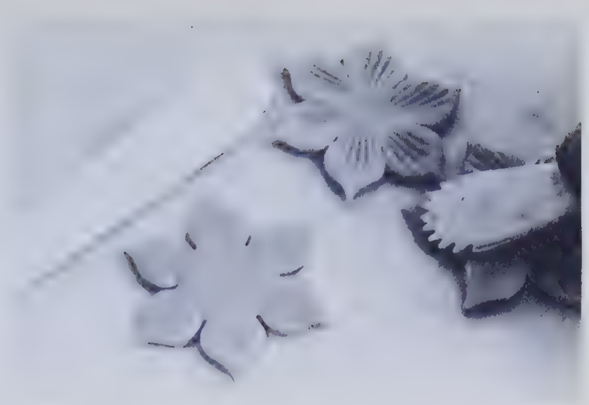


Fig. 11.1 Marking the cut-out petals with the serrated spoon modelling tool. They are then placed on a plastic mat. Both bone (left) and modern plastic modelling tools are ahown.

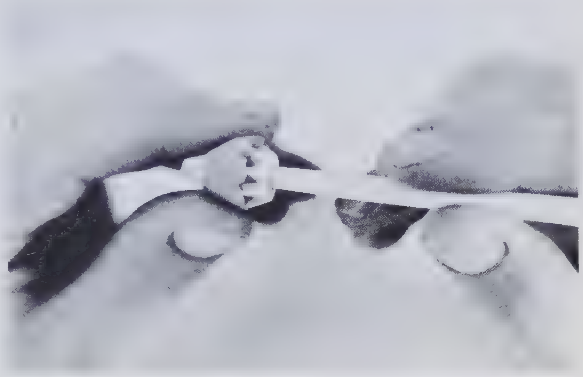


Fig. 11.2 Modelling the trumpet. Circles of coloured marzipan are cut out with a ½- or ¾-in fluted cutter, then jacked up with the serrated cone tool and moulded round it.

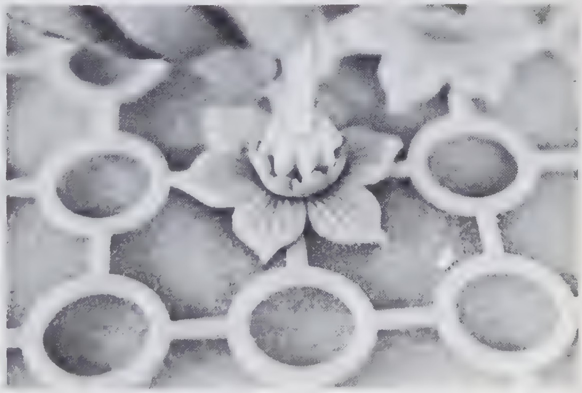


Fig. 11.3 The trumpet can then be transferred to the base petals directly from the tool by pressing gently into the centre. The foam rubber beneath will give to the pressure.

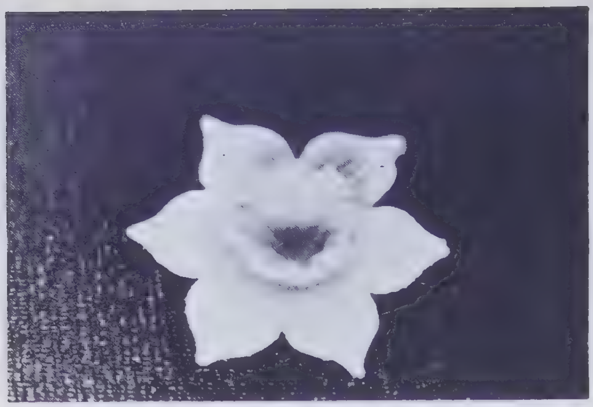


Fig. 11.4 The flower ready for its centre. This can be made in advance with marzipan which has been allowed to harden, or piped with stiff royal icing.

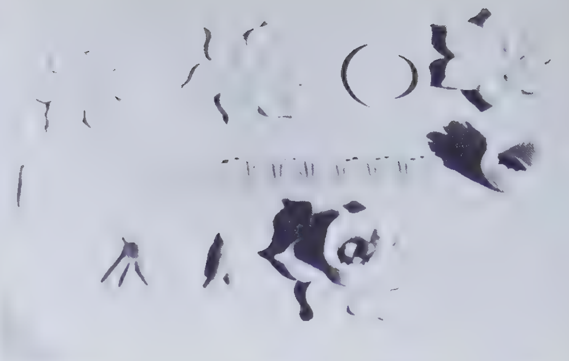


Fig. 11.5 This variation has a deeper trumpet shaped round a ½ in piece of dowel wood. The simple centres, cut from a marzipan strip, are made in advance to harden.

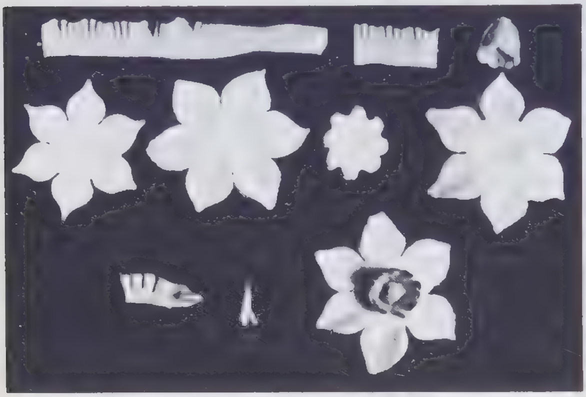


Fig. 11.6 With the narcissus, a small round cut-out of paste gives the petal shape. Each petal is moulded with the smooth spoon tool. Use white sugar paste for better colour here.

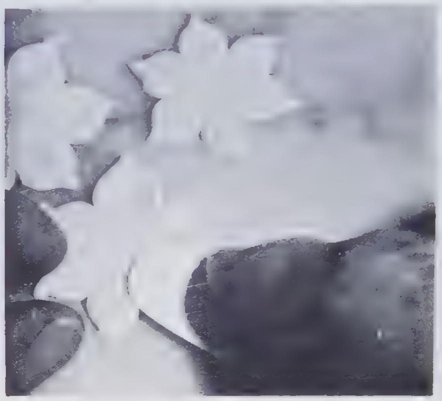


Fig. 11.7 Additional shaping of daffodil or narcissus petals by pressing with the spoon tool. The modern plastic tool is better for this than the one from my 30-year-old bone set.

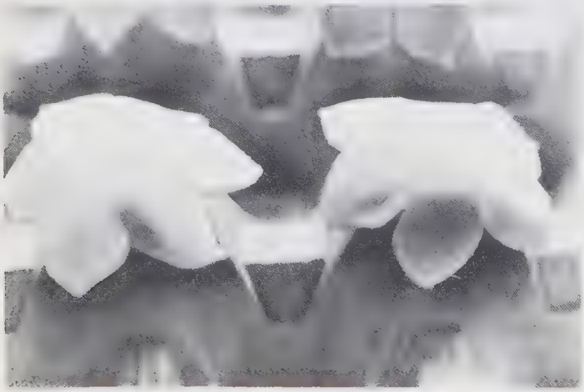


Fig. 11.8 Laying the shaped petals face down to set on egg trays which are very useful in this work. I have had a number painted with white, high-gloss paint.

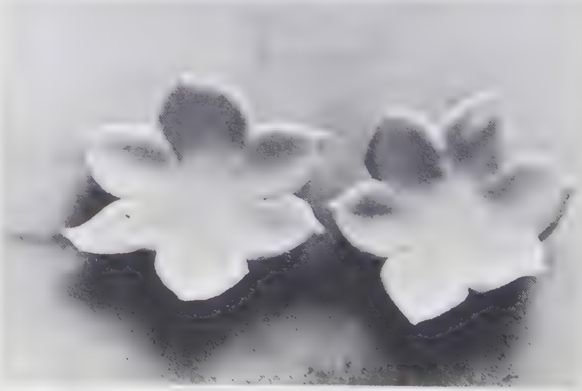


Fig. 11.9 The hardened petals. Note the natural fall and cup shape of the petals.

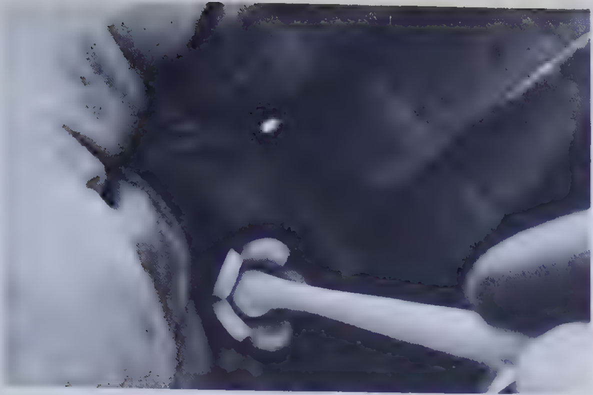


Fig. 11.10 Moulding a cut-out cup, ¾ in. diameter, in the palm of the hand. It is shaped by rotating the tool with a slight outward pressure.

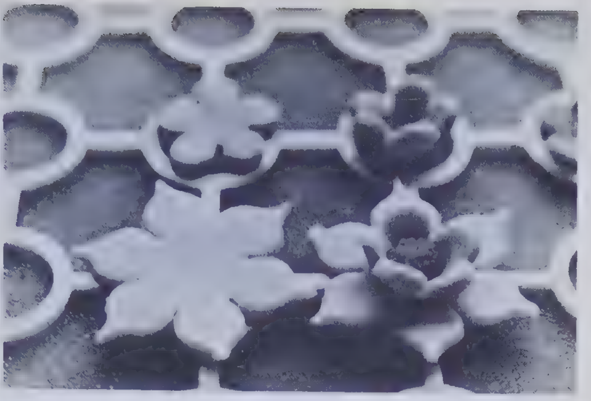


Fig. 11.11 The small cup shape is formed as shown in Fig. 10, and may be used on the plain cut-out petal formation. The pollen centre is best added while still soft.

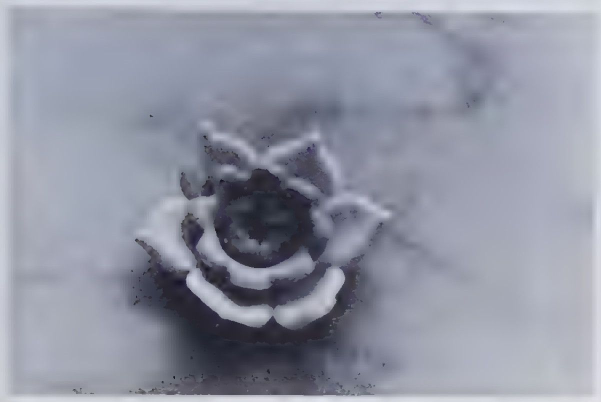


Fig. 11.12 The deeper moulded shape can also be used for a more cupped effect. The centre has been pressed in with the cone tool. Colour variations will improve this particular flower.

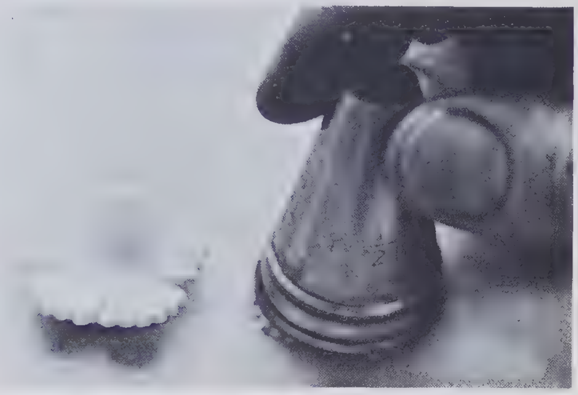


Fig. 11.13 Poppies and similar flowers may be made by using one or two cutters. The outside petals can be shaped either on plastic rings or on the drainer trays.

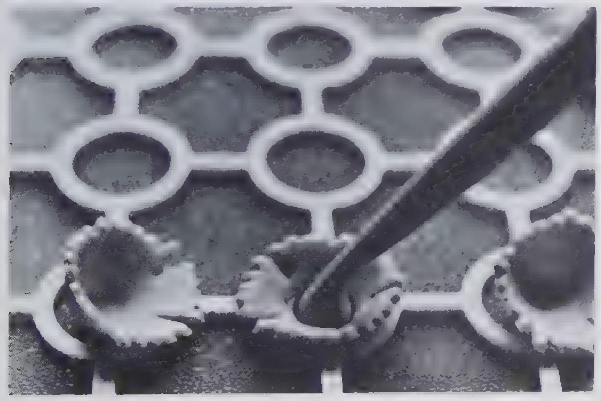


Fig. 11.14 On the rings the petals can be folded back and a greater lift is given to the centre petals if they are first pressed deeply into the foam rubber.

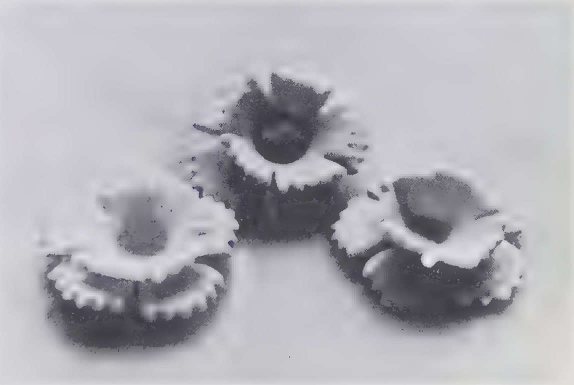


Fig. 11.15 The finished flowers, one with a centre added. These centres are all made from a small ball of marzipan moistened on damp foam and rolled in golden crumbs.

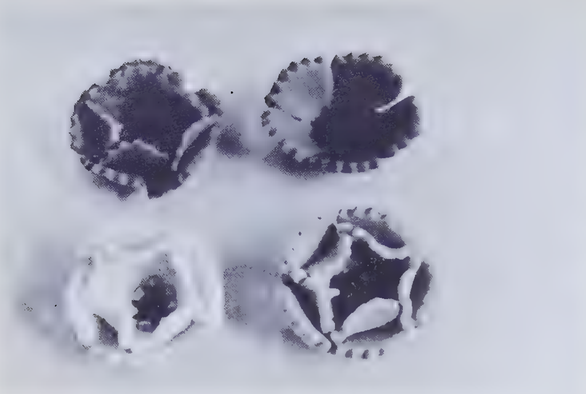


Fig. 11.16 The centre petals may also be crimped into the centre for another effect. The single petal also looks effective.

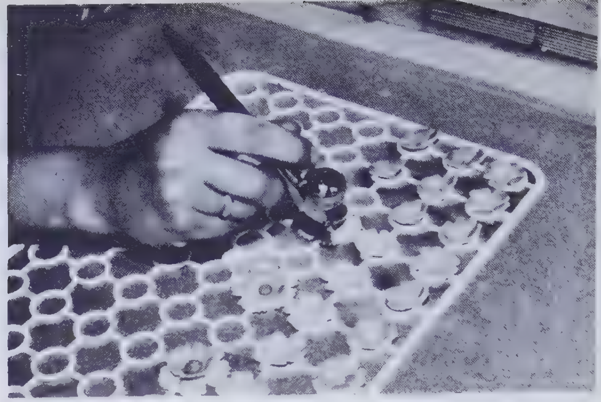


Fig. 11.17 Spraying with a deeper shade of colour to improve the effect.

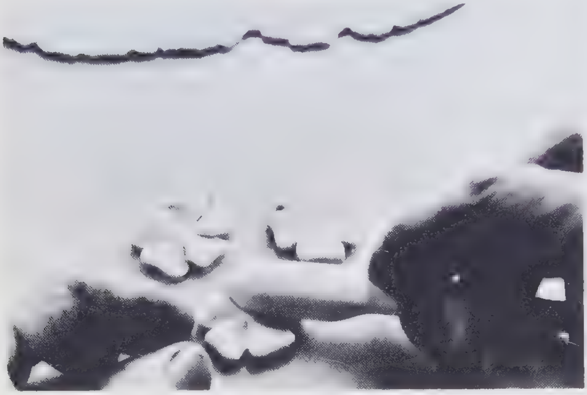


Fig. 11.18 Forming individual petals by marking obliquely with the flat V-ended modelling tool.

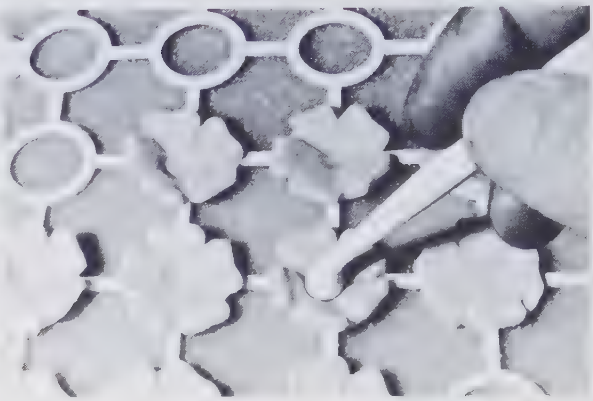


Fig. 11.19 Pressing in the centre to give curve to the petals. Pressing into foam rubber gives a better shape than using wax paper on trays.

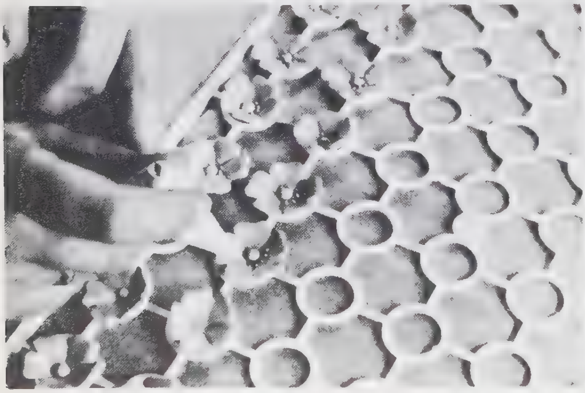


Fig. 11.20 Piping in the centres for wild roses.

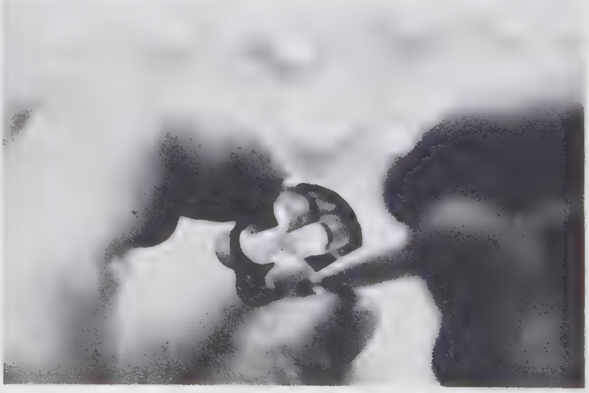


Fig. 11.21 A small five-petal cutter for voilets and other small flowers. The petals are pressed out with the largest club-ended tools, pressing from the centre outwards on one petal only.

Violets for decoration

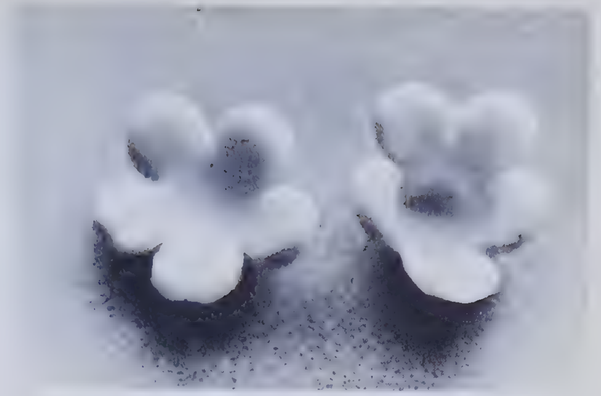


Fig. 11.22 Note how this method has elongated the bottom petal, giving in one movement the characteristic shape of the violet.

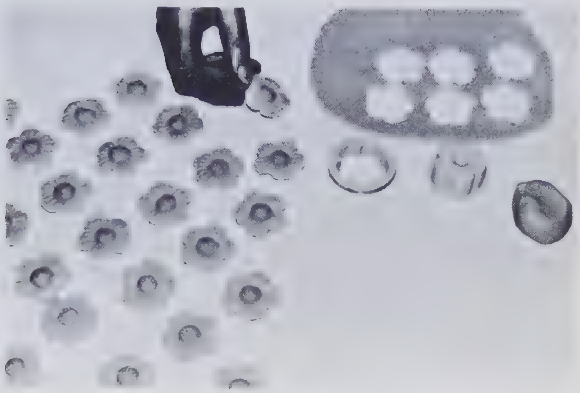


Fig. 11.23 The flowers are sprayed with violet colour. Transferring them to the drainer trays helps to hold them rigid for this operation.

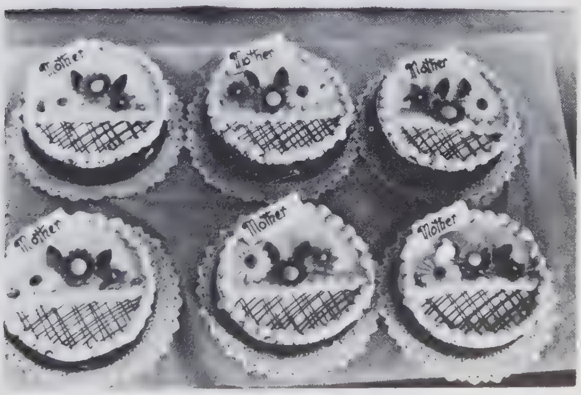


Fig. 11.24 A simple commercial gâteau for Mothers' Day, using prepared flowers. Marzipan flowers are suitable for use on buttercream, fondant or other surfaces.

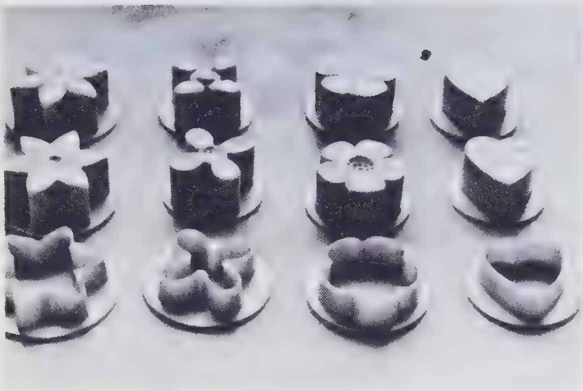


Fig. 11.25 A small selection of cutters and centres.

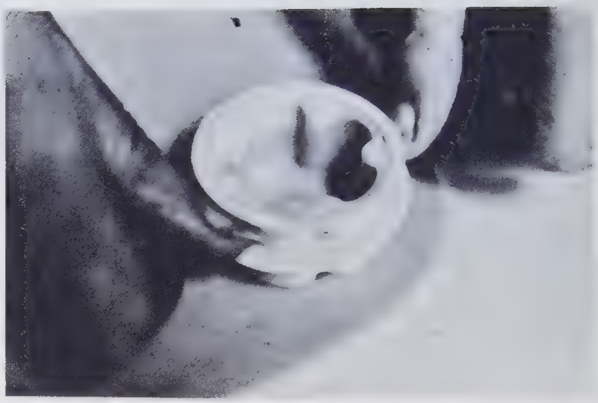


Fig. 11.26 Cutting out the shape.

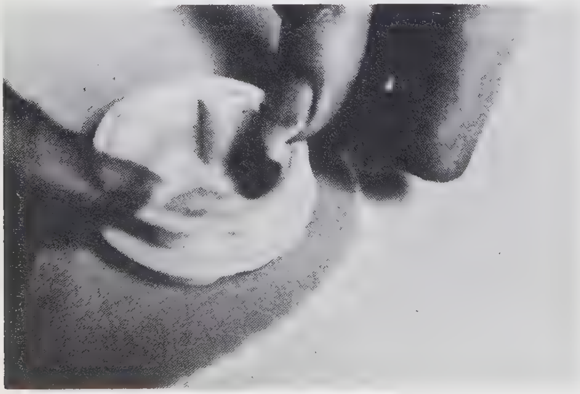


Fig. 11.27 Pressing in the moulded centre to form the impression on the cut-out marzipan.

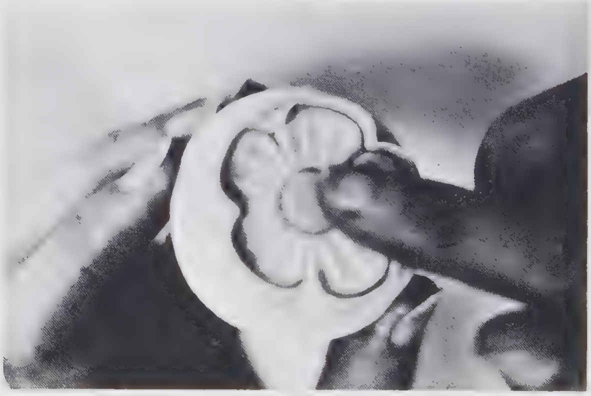


Fig. 11.28 For deep-centred flowers a little yellow marzipan can be pressed into the centre first.

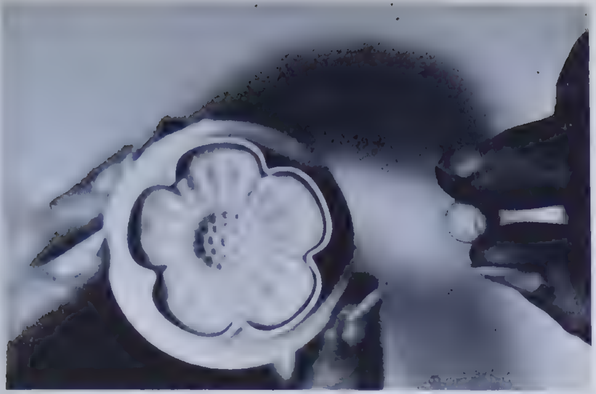


Fig. 11.29 Cutting and moulding of the complete flower then takes place.

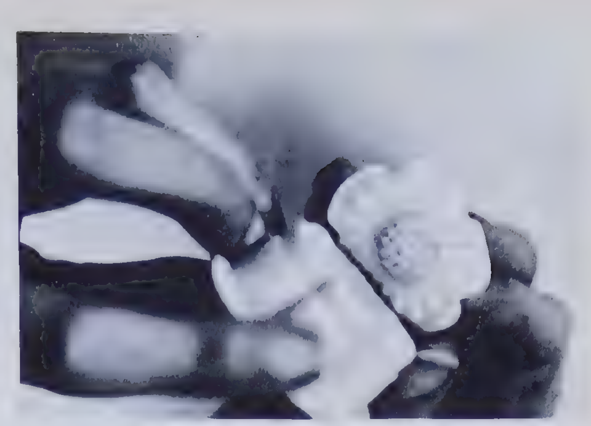


Fig. 11.30 Peeling off the flower from the moulded centre.

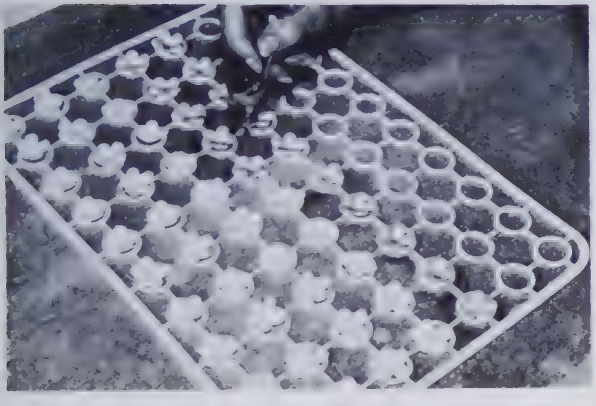


Fig. 11.31 The moulded flowers can also be set on trays to relieve flatness.

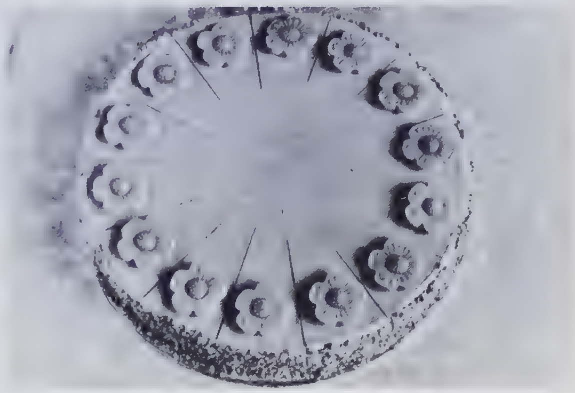


Fig. 11.32 Here they are used for torten decoration.

12. Marzipan borders and inlaid work

Cakes can be completely covered with marzipan and no further coating is necessary. The prepared cake base should be masked with hot apricot *purée* or buttercream before applying the marzipan. When buttercream is used, the cake should be chilled in the refrigerator to set the cream coating, thus creating a firm working surface on which to apply the marzipan. The marzipan can be either natural or can be coloured a pastel shade and should be worked thinly, particularly where butter sponge or other soft-eating cake bases are used.

Working between polythene will give the best finish.

The surface may also be patterned with marzipan rollers to create different texture effects.

When the marzipan has been sheeted and patterned, cut off sufficient to cover the cake and roll on to a pin, keeping the polythene sheet on the top surface of the marzipan. Unroll on to the cake and gently mould on to the sides, carefully trimming away any surplus with a sharp knife.

Quite complicated borders can now be applied, but—more important—provided a good clean surface has been maintained on the covering marzipan some very simple and highly commercial ideas can give quite pleasing effects.

The importance of maintaining a clean polished surface on the marzipan cannot be overstressed. The final quality and appeal of the finished cake depends on this.

To improve the keeping quality of the marzipan, it may be sprayed or coated with cocoa butter when necessary.

INLAID WORK

Inlaid treatment of marzipan is simple and attractive. All sorts of patterns can be evolved and the inlaid pieces need not be complicated shapes. Circles, squares, hearts, and so on can all be treated in the following way. For this work it is important that a good colour contrast is used.

Sufficient marzipan is pinned out to cover the required surface. The pieces to be inlaid are cut out from a contrasting marzipan which should be rolled out as thinly as possible and must not be softer than the base marzipan.

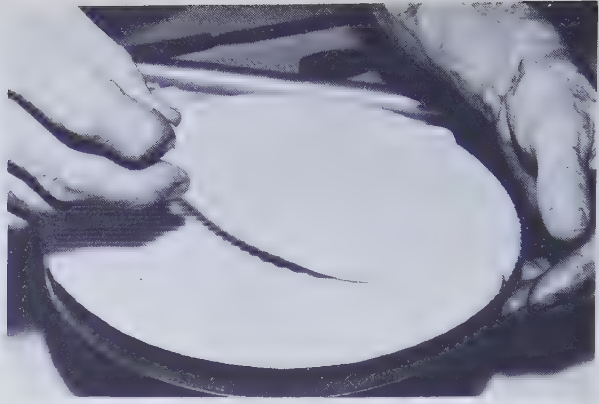


Fig. 12.1 Rolls of marzipan can be laid in position and patterned with marzipan nippers as previously shown.

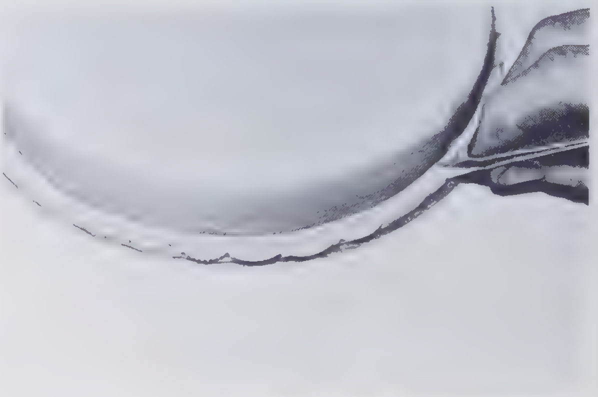


Fig. 12.2 The rolls of marzipan can be positioned for bottom and top borders.

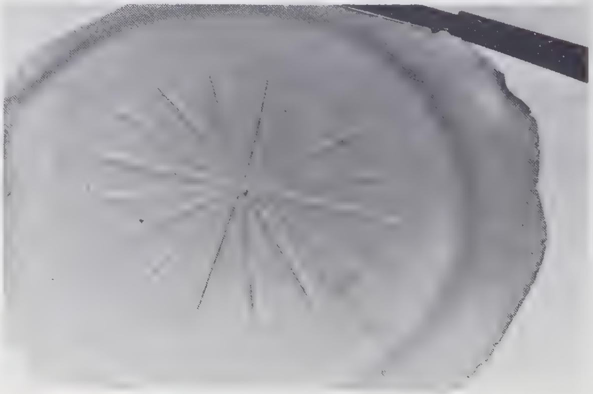


Fig. 12.3 A double covering of marzipan, the top layer being cut as shown, allows the pieces to be rolled back to form this unusual border.

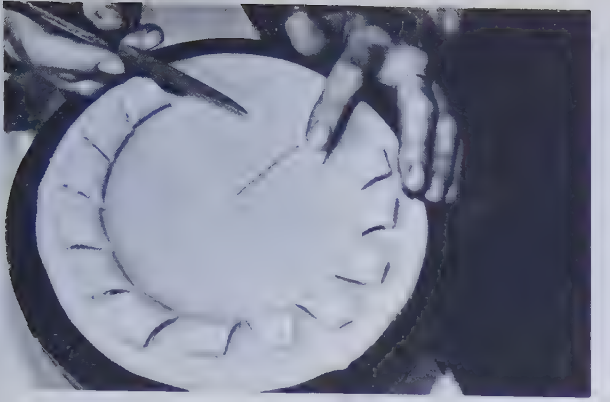


Fig. 12.4 It is very important to keep the surface clean and smooth and the pieces even.

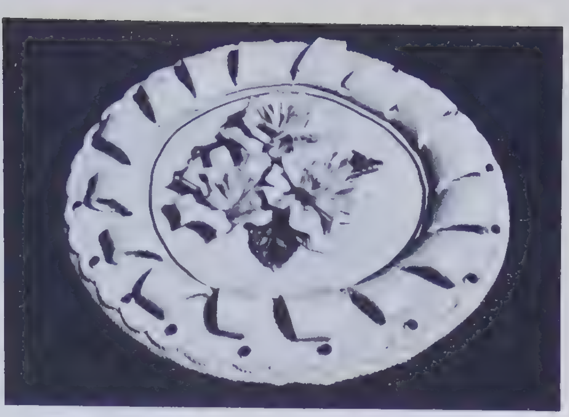


Fig. 12.5 The finished cake top.

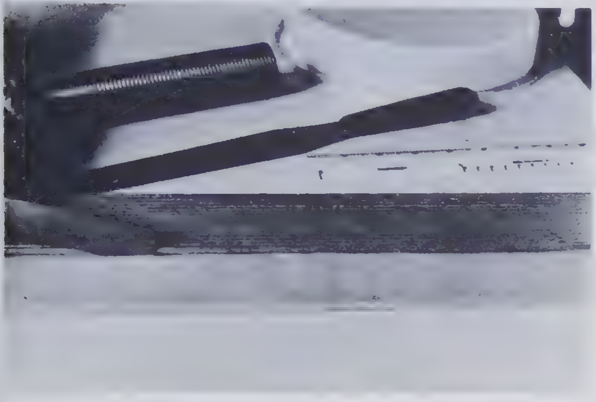


Fig. 12.6 A cut-out border being prepared. Working to measure, cut a strip of ribbed marzipan 2 in wide with straight edge. This strip is green and the top natural marzipan.

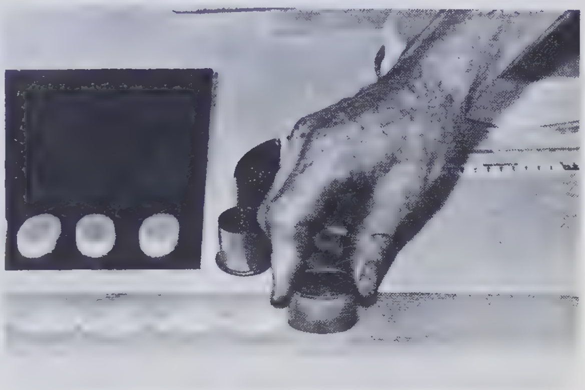


Fig. 12. 7 Small ovals or other shapes are cut out in a straight line along the marzipan strip, then placed carefully on a board for future use.

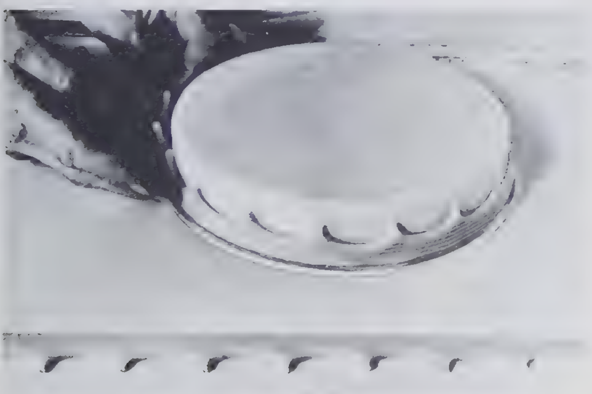


Fig. 12.8 The strip is cut down the centre to make two border lengths and applied to the cake without unnecessary carrying which might distort the pattern.

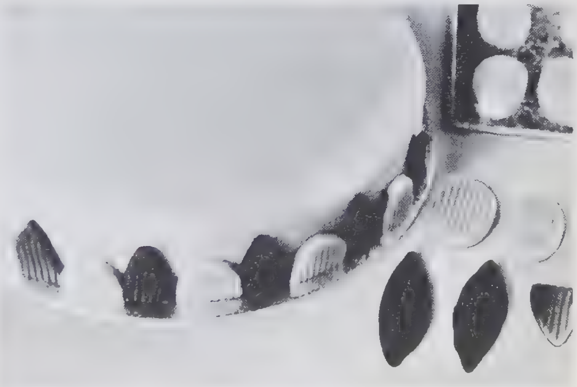


Fig. 12.9 The cut-out pieces can be used in building up another border. If the marzipan is in good condition the pieces will adhere quite firmly.

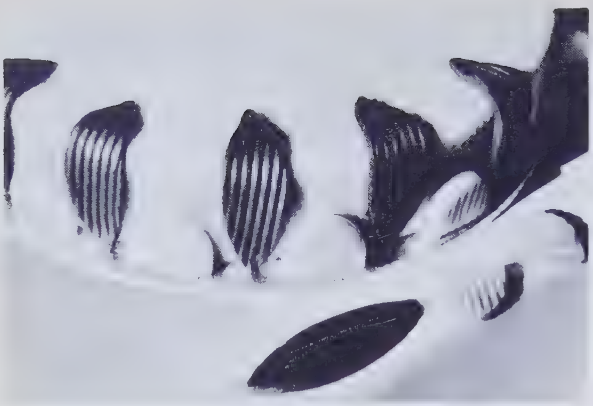


Fig. 12.10 If necessary, a little syrup or royal icing can be used to secure the shapes.

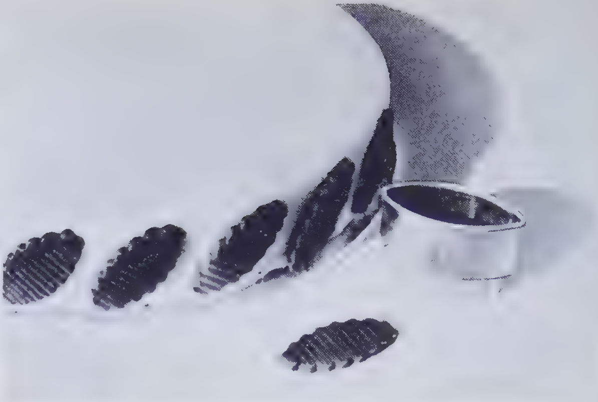


Fig. 12.11 Fluted ovals cut out in chocolate are laid obliquely round the side to make this simple finish.

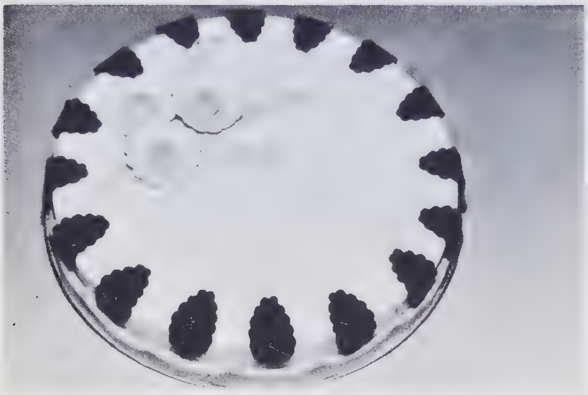


Fig. 12.12 Linking oval cut-outs with the bottom border of Fig. 12.8. Note how the line of the ribbed roller is used differently.

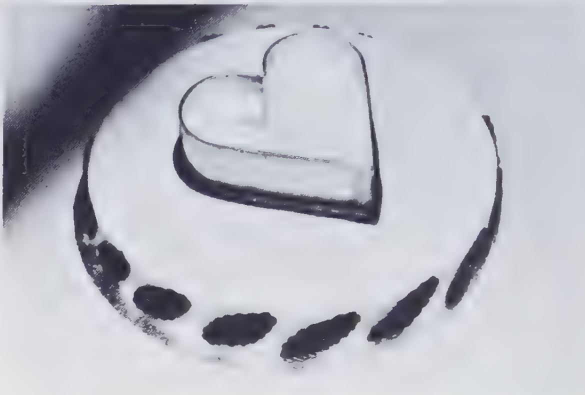


Fig. 12.13 Creating line work by placing a thin roll of marzipan into position round a shape—in this case, a heart-shaped cutter.

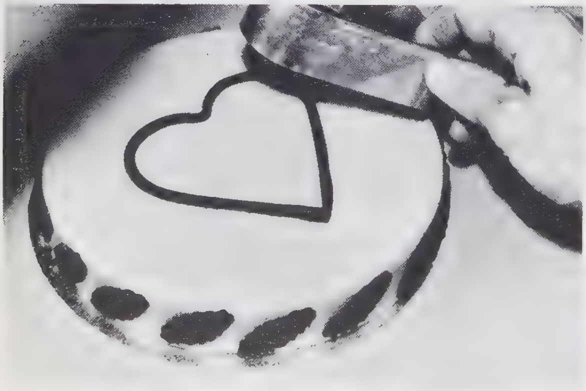


Fig. 12.14 This is a quick way of outlining a design.

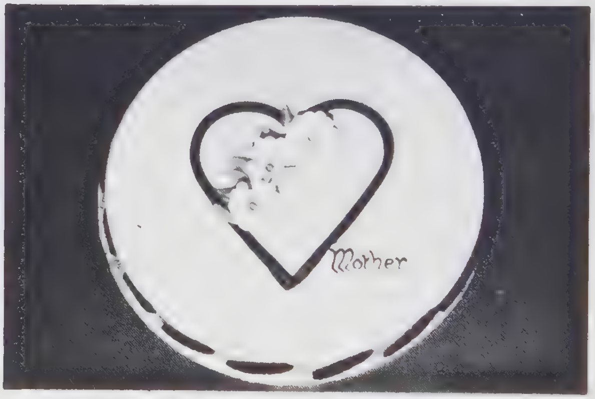
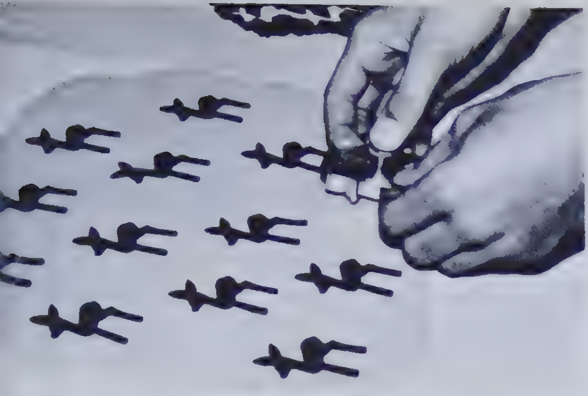


Fig. 12.15 A simple and effective finish for Mother's Day.



Inlaid Work

Fig. 12.16 The cut-outs for inlaying are cut and arranged on the base marzipan.

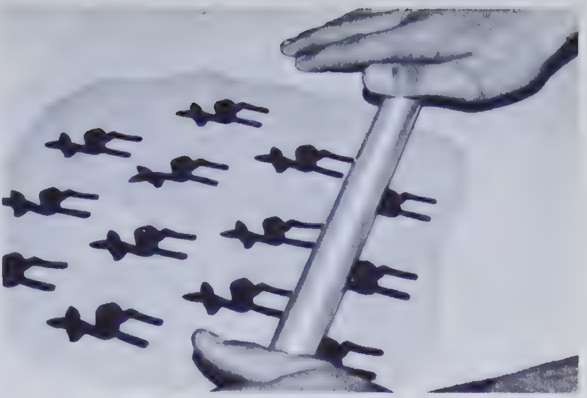


Fig. 12.17 Gentle rolling under polythene to effect the inlay.

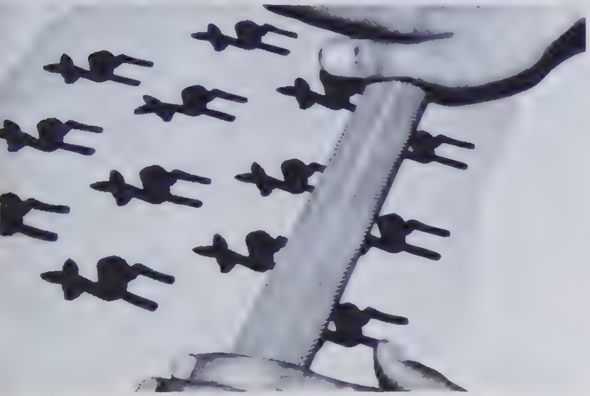


Fig. 12.18 Finishing with the squared roller directly on to the marzipan surface.

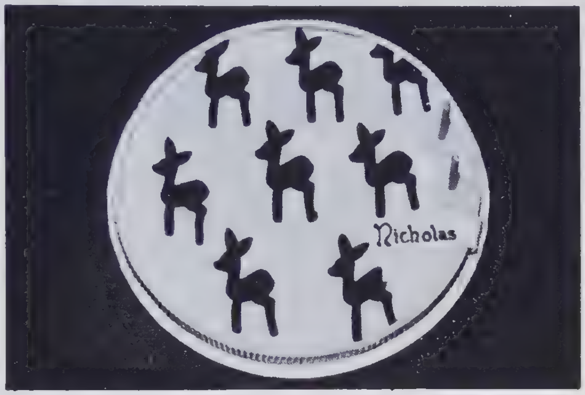


Fig. 12.19 A child's cake completed with a plain border of a straight strip of ribbed marzipan.

Decorated cake tops using cut-out and modelled flowers

COMMERCIAL CAKE TOPS

Figs. 12.20-23 Simple top designs for bar on layer cake decoration.

Figs. 12.24-35 Marzipan cake tops patterned with rollers and border designs made with marzipan nippers. The flowers are arranged in natural or contemporary styling. Piping has been kept to a minimum. The same 'Anne' has been cut out from Marzipan. Sets of alphabet cutters are manufactured and certain names can be effectively worked in marzipan.

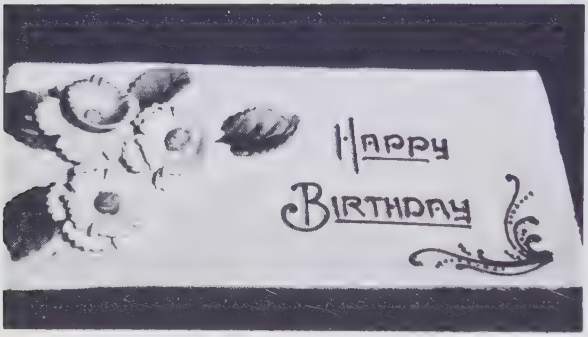


Fig. 12.20

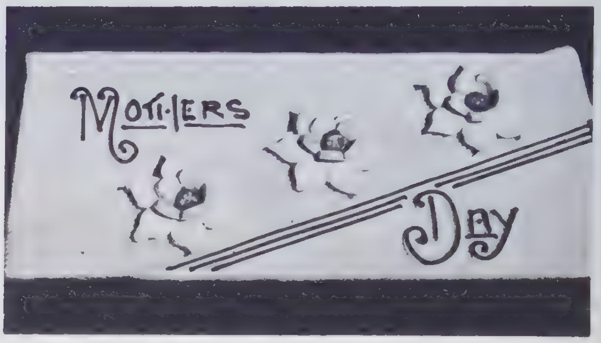


Fig. 12.21

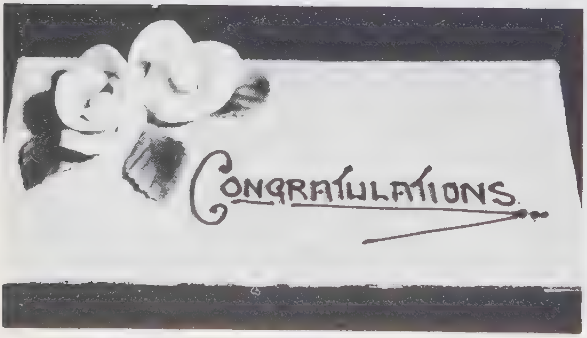


Fig. 12.22

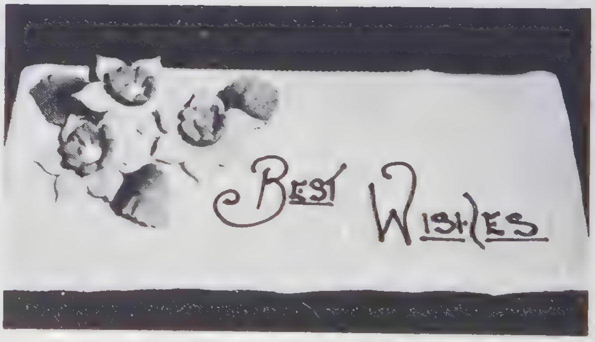


Fig. 12.23

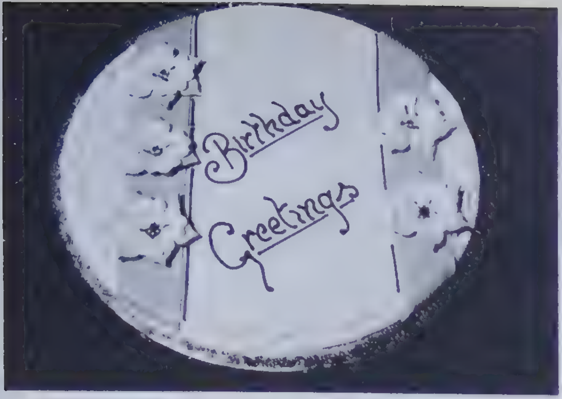


Fig. 12.24

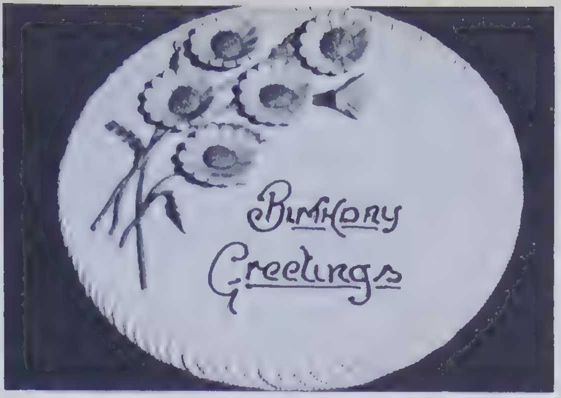


Fig. 12.25

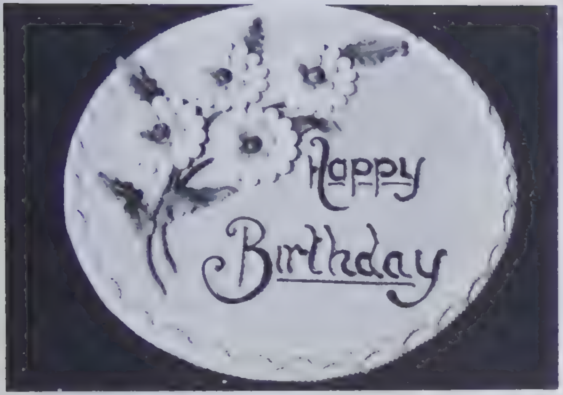


Fig. 12.26

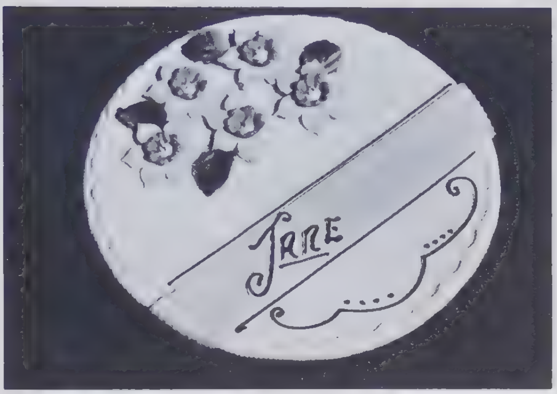


Fig. 12.27

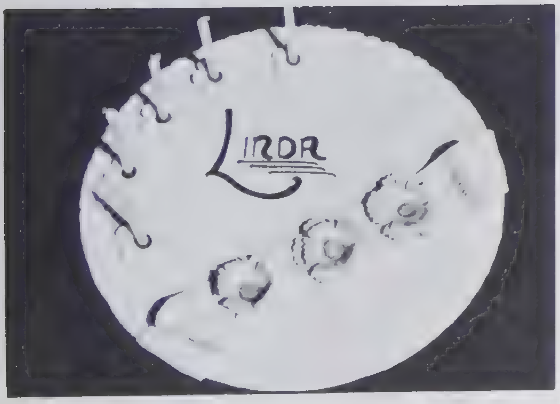


Fig. 12.28

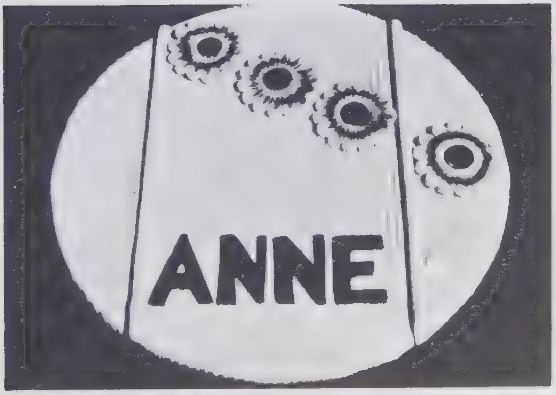


Fig. 12.29

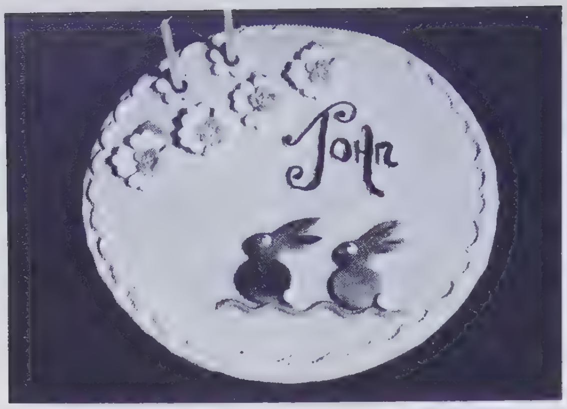


Fig. 12.30

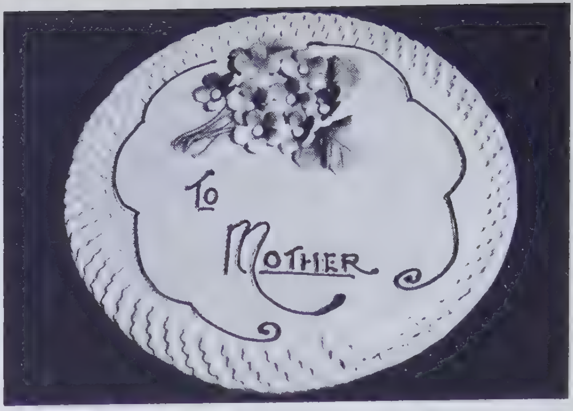


Fig. 12.31

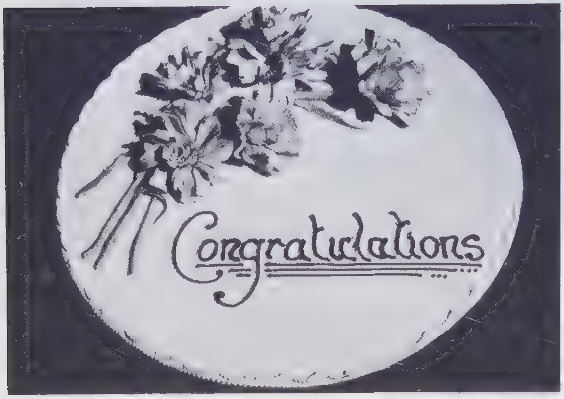


Fig. 12.32

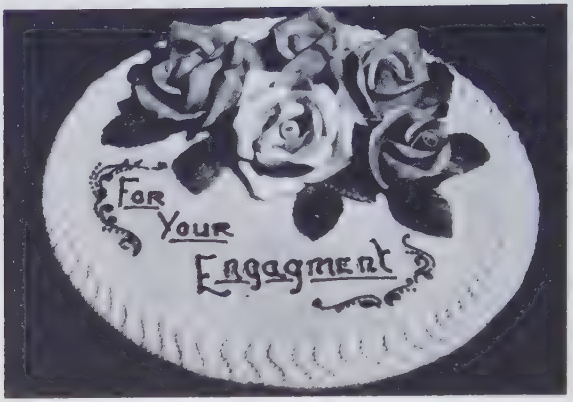


Fig. 12.33

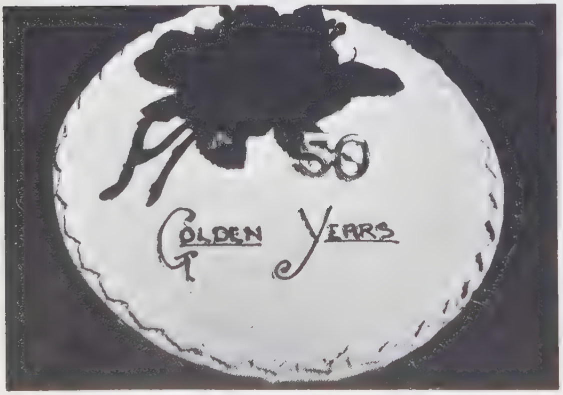


Fig. 12.34

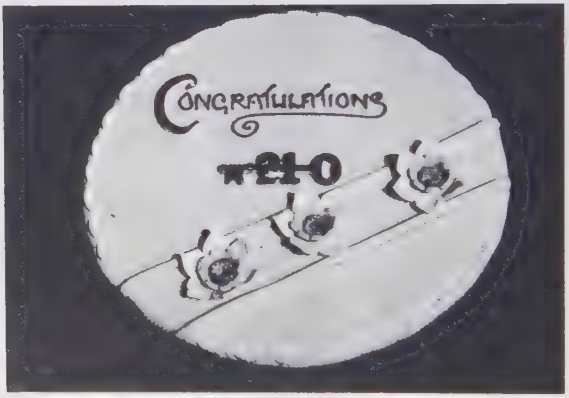


Fig. 12.35

13. *Marzipan moulds*

We have seen that marzipan takes a clear impression and there are many forms of moulds available for this purpose. They are usually made from wood, plastic, or metal, with designs to give figures, flowers, leaves, and similar items which the confectioner uses frequently. Often the blocks form a composite range of a particular item or can, of course, be purchased with a single design. Any of the firm modelling marzipans can be used for taking the impressions. Only enough pressure should be used to make a clear impression and the marzipan should have a smooth surface at the face of the mould. Surplus marzipan should be pinched off or cut cleanly away with a knife.

Generally speaking, once the amount needed for a particular mould has been determined, there should not be a great excess of marzipan to be cleared away. Perhaps the easiest way to remove the marzipan from the mould is by attaching a small piece of marzipan on to the moulded piece and, in this way, drawing it cleanly out.

The moulded forms can also be painted and tinted where required.

SULPHUR MOULDS

When the repetition of a particular item is required and the subject is suitable for moulding work, i.e., there are no returning surfaces which would lock the cast in the mould and prevent its release, sulphur moulds can be made.

Two examples are illustrated here. As shown, they took two packets of sulphur costing 2s. 8d. An old saucepan in which to melt the sulphur and a stick for stirring are required. Work near open ventilation. Use only a low heat (this will minimize fumes) and allow time for the sulphur to melt slowly. It will first go like a sticky toffee which will cling as the mixture is stirred, but gradually it will melt and appear like thin treacle. In this condition it is ready to be poured into the frame for making the moulds.

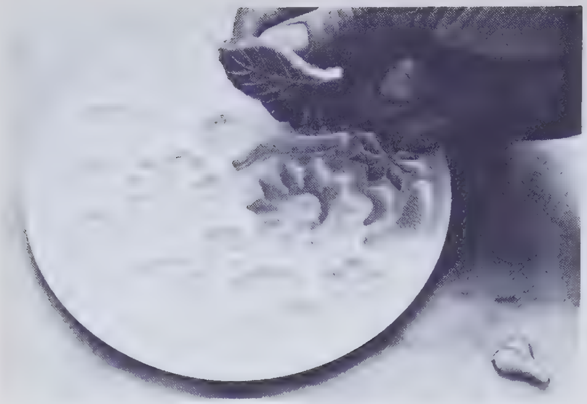


Fig. 13.1 A plastic mould of various flowers, leaves, and centres. See how the leaf is pulled out with another piece of marzipan.

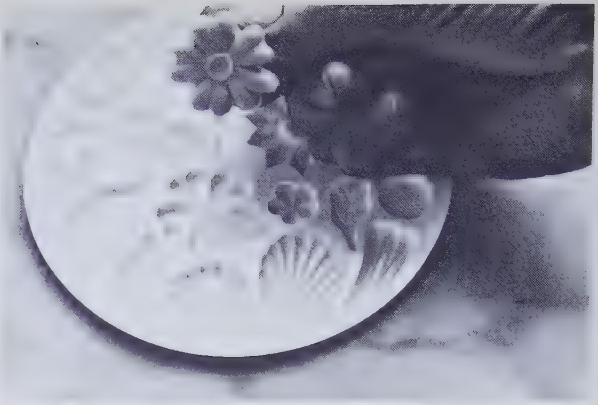


Fig. 13.2 A flower from the same composite mould.

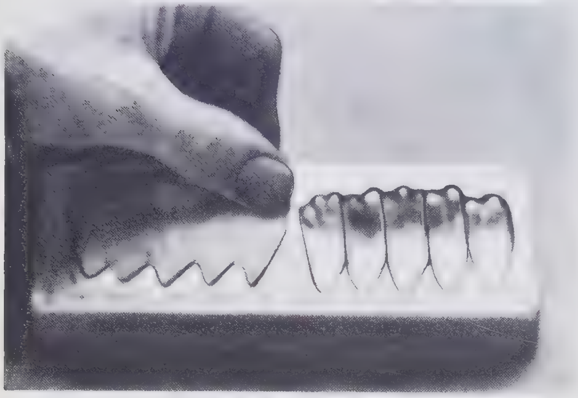


Fig. 13.3 A metal tulip mould. Surplus marzipan being cleared from the edge to give a sharp impression.

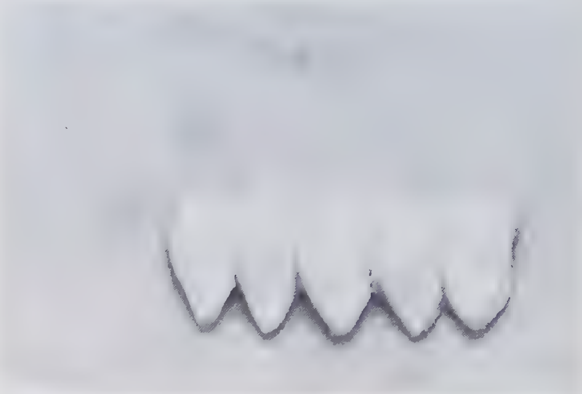


Fig. 13.4 The moulded shape, showing the petals.

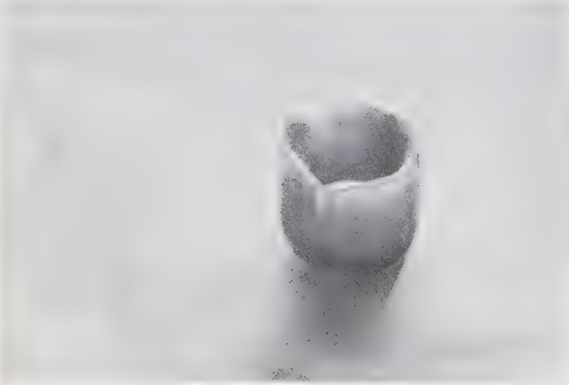


Fig. 13.5 Folded to form a tulip.

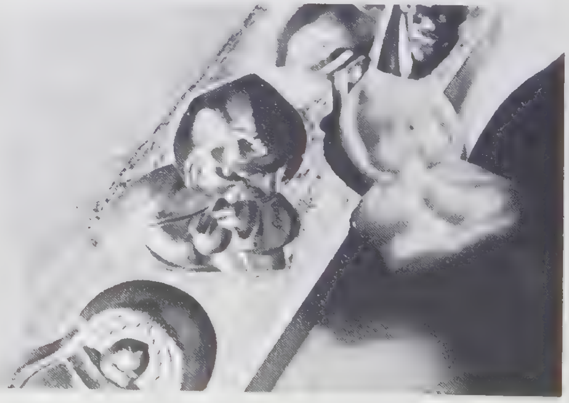
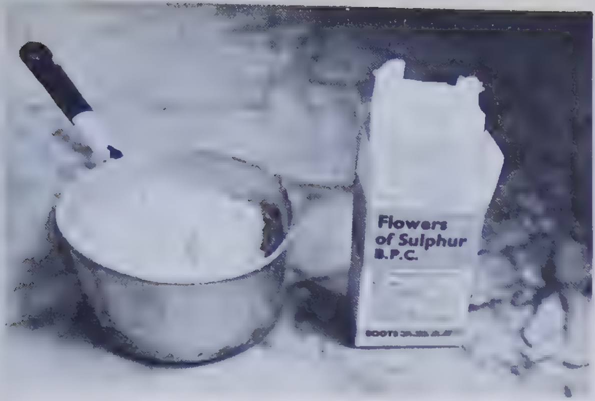


Fig. 13.6 Another form of metal mould.



STAGES IN PREPARING THE SULPHUR

Fig. 13.7 Measure the sulphur into an old saucepan.

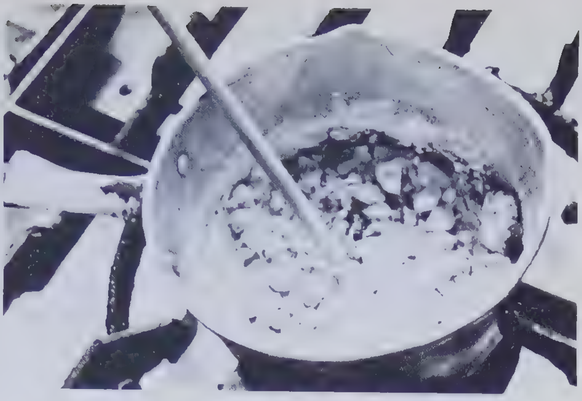


Fig. 13.8 Work near open ventilation. Use a stick for stirring.

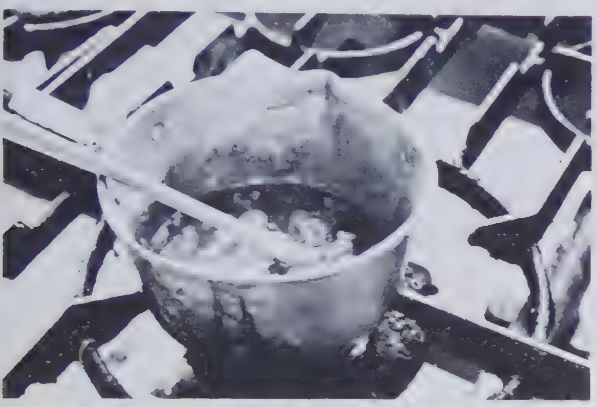


Fig. 13.9 Allow the sulphur to melt slowly over a low heat. First it becomes like sticky toffee.

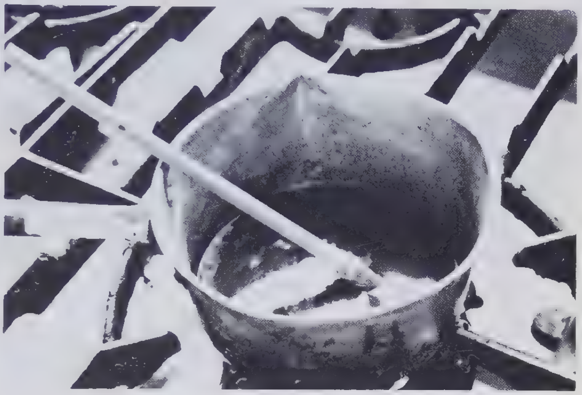
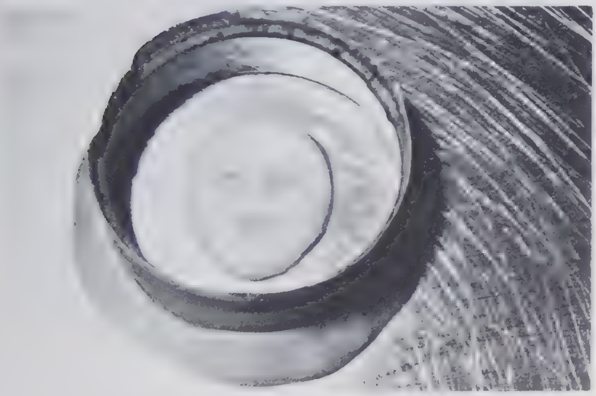


Fig. 13.10 With continued stirring it changes to the consistency of treacle.



MAKING A SULPHUR MOULD

Fig. 13.11 The subject for moulding is placed on a lightly oiled sheet of metal, in a frame such as a round cutter.

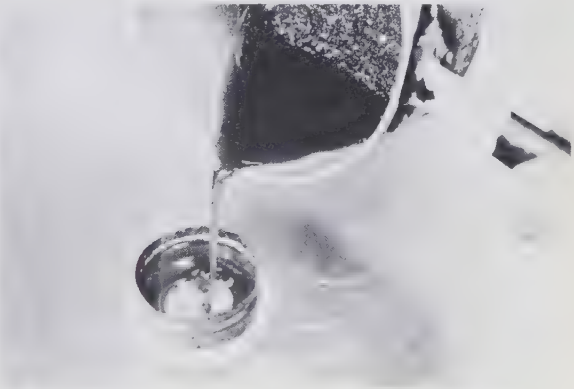
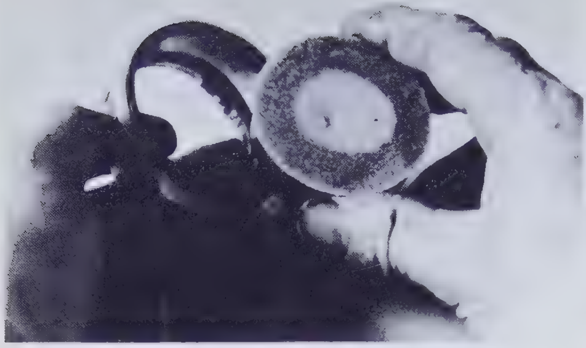


Fig. 13.12 The cutter is sealed with modelling paste or marzipan, and all surfaces are very lightly oiled. Pour in melted sulphur and allow to harden thoroughly before moving the frame.



Moulding a plaque
Fig. 13.13 The completed mould comes away quite freely from the frame. The surplus marzipan can now be gently scraped and washed out.

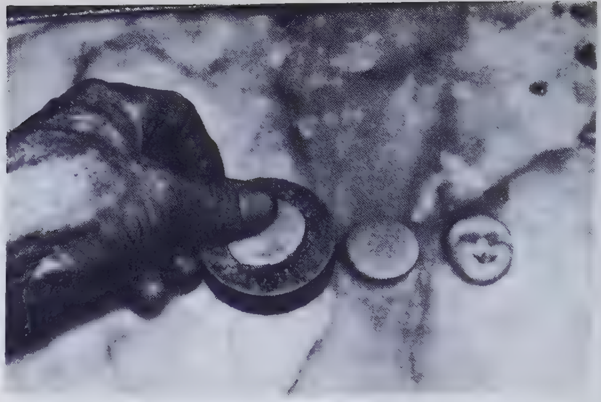


Fig. 13.14 To use the mould, press small circles of marzipan into it, applying a little extra pressure in the centre for the nose. With a measured quantity of marzipan, no surplus remains.

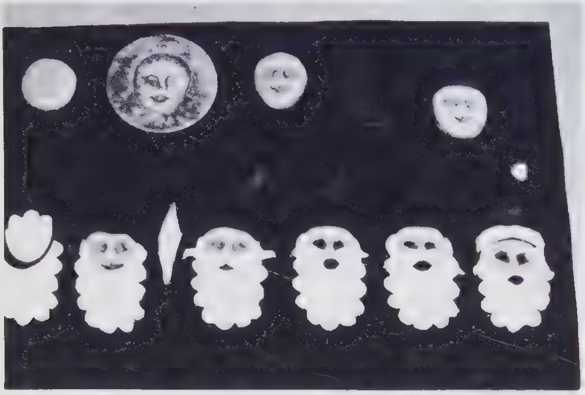


Fig. 13.15 Using the mould for Father Christmas: blue marzipan for eyes, white sugar paste for beard, red marzipan pressed in for the mouth. Eyebrows and hat tassel are piped in royal icing.

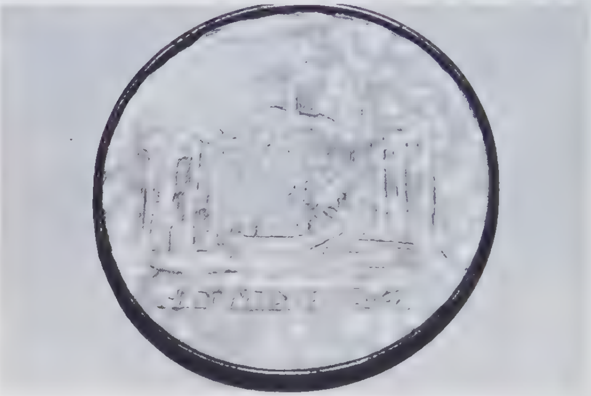


Fig. 13.16 The subject for a speciality cake, modelled in marzipan, is cut into a 7-in flan ring and lightly brushed with oil.

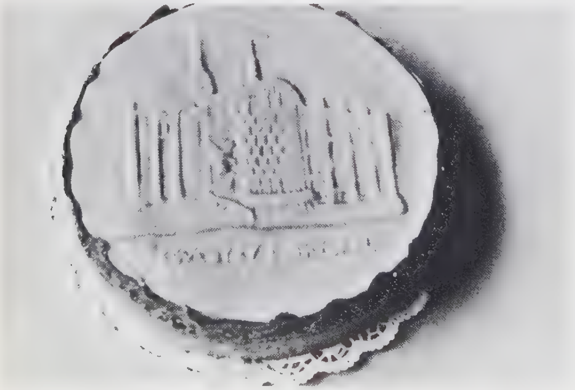


Fig. 13.17 Melted sulphur is poured on ½ in deep, and when it is set the ring is filled with plaster of Paris. In making a cast, the marzipan is cut to match the lip of the mould.

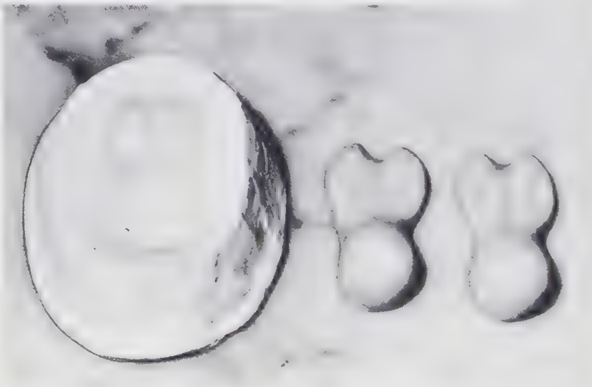


Fig. 13.18 Paraffin wax can be used in much the same way, but the wax must be protected on bottom and sides with plaster. Wax moulds give a fine smooth finish.

14. *Marzipan animals*

Introduced from the Continent, this aspect of marzipan work has undergone a steady improvement over the years. The firm of J. F. Renshaw & Co., Ltd, through that internationally famous craftsman, Mr Paul Gough, did a lot to popularize the work in Great Britain. A number of leading Continental specialists have also demonstrated the work, and many craftsman attending Continental courses have brought back new ideas. With the spread of knowledge, marzipan figures have enjoyed an increasing popularity.

There is a number of excellent books dealing exclusively with marzipan modelling. Within the scope of this book, I hope to explain the main techniques by showing how a range of the most popular animals and figures can be made. Once the general principles are mastered, the reader can then develop many of his own ideas.

The leading craftsmen in this field have developed their own techniques and have created a style of work with which they can be personally identified. Not everyone will specialize to this extent, but nicely made marzipan animals and figures can give seasonal and topical interest to shop display, with a very special appeal to children.

The figures can be kept simple or can be lavishly finished with colourful apparel. Whichever is done, the figures are worth a good price if properly made and presented. Their attraction and child-appeal make them a good advertising feature.

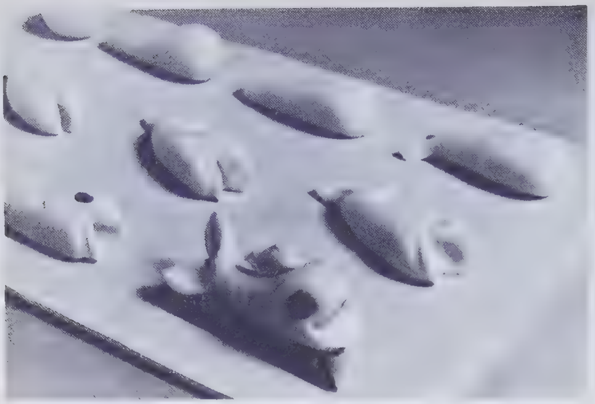
Generally, the animal body can be quite quickly made. Most of the character lies in the head and it is here that most of the time is taken. It is important to work to measure if uniformity is to be achieved in production. The marzipan pieces should be weighed and cut to measure to give equal weights. Only in this way can the costings be properly controlled.

The bodies and heads may be moulded or cut out to give a more rational form of production. Moulded work can be speeded up by using the moulding boards illustrated. With a little practice, and by working methodically stage by stage, quite good output figures can be achieved.

If we take a fish for the first example, we can see how the two methods of moulding and cut-out pieces are used.

MOULDED FISH

Work a 1 lb piece of natural coloured modelling marzipan until it is pliable and shape into a roll 12 in long. Mark and cut into 12 equal pieces. These are first moulded round (the moulding boards, round or oval could be used) and then into an elongated pear shape. The sequence pictures show the different operations step by step and the technique is much the same for all moulded figures.



The modelled fish, from a moulded base.
Fig. 14.1 The tail is made in a continuous operation with a little practice.

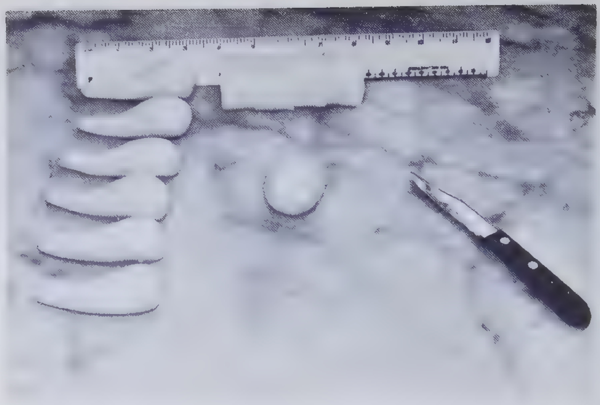


Fig. 14.2 Working to measure for uniformity and controlled costing. The pieces are first moulded round and then into an elongated pear shape.

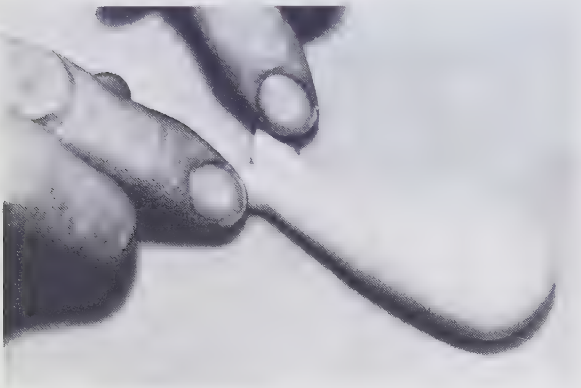


Fig. 14.3 The thin end is cut ¾ in deep, the tail is opened out and twisted to turn the cut surface underneath, and the tail fins are flattened with the fingers.

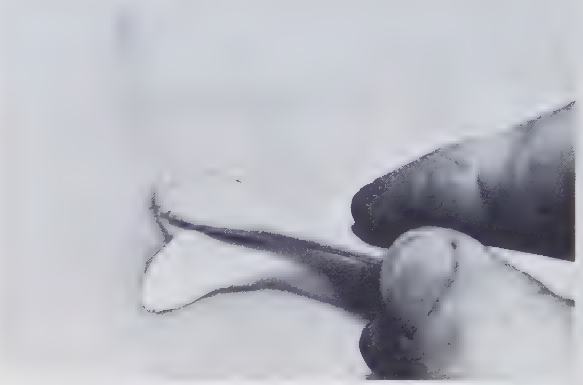


Fig. 14.4 Marking the tail with the serrated spoon modelling tool. The marking could, of course, be done with a knife, but this would not be as quick.

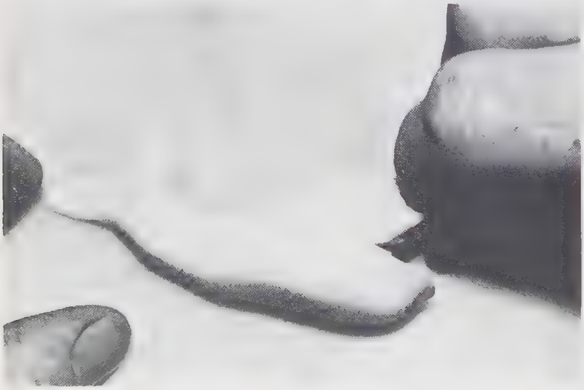


Fig. 14.5 How the cut mouth is opened and the lower and upper lips are pinched into shape.

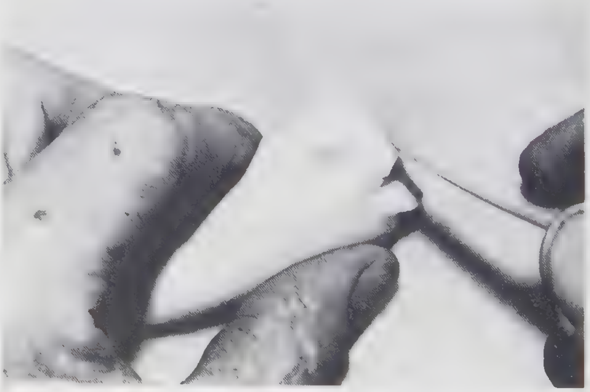


Fig. 14.6 Giving additional prominence to the upper lip by working with one sweep of the modelling tool.

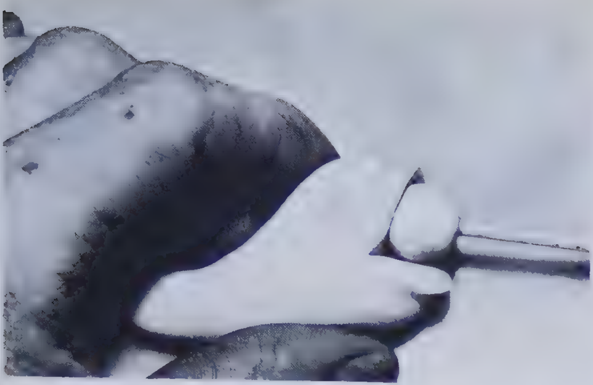


Fig. 14.7 Opening up the mouth with the ball-ended tool.

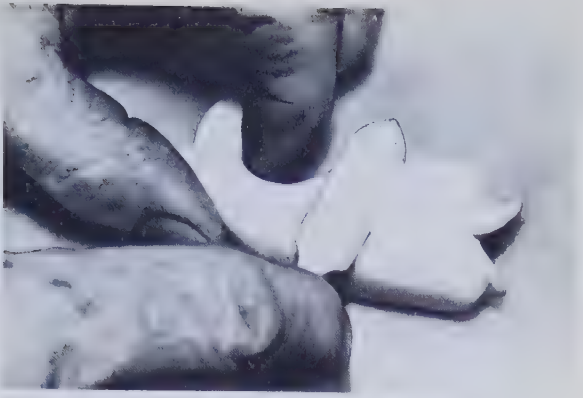


Fig. 14.8 Marking in the gills with either knife or modelling tool. Note in this picture the dent made with the modelling tool in the upper lip.

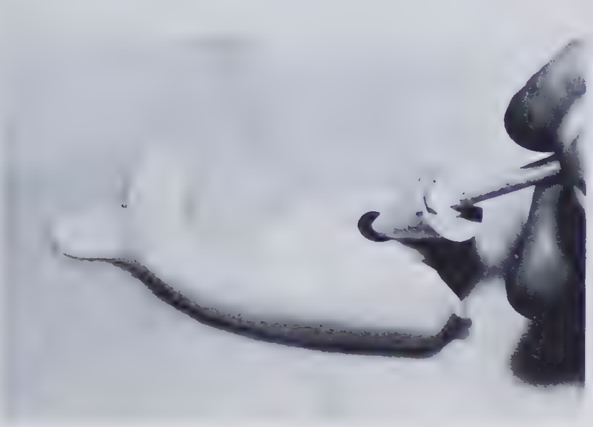


Fig. 14.9 An impression is made for the eye and a small ball of pale blue marzipan is placed in it. Then the eye is given life by marking fairly deep and obliquely.

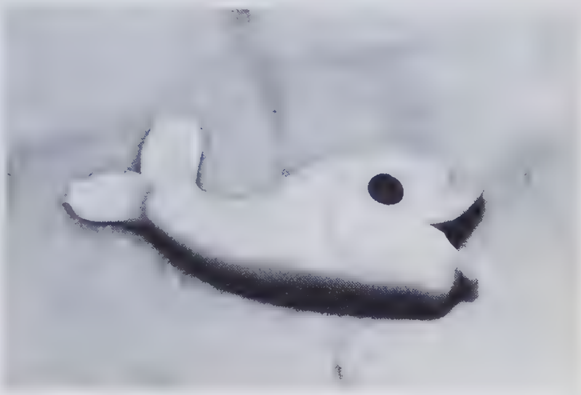


Fig. 14.10 The completed eye. Note how the mark has been made towards the front of the eye, using the point of the cone modelling tool.

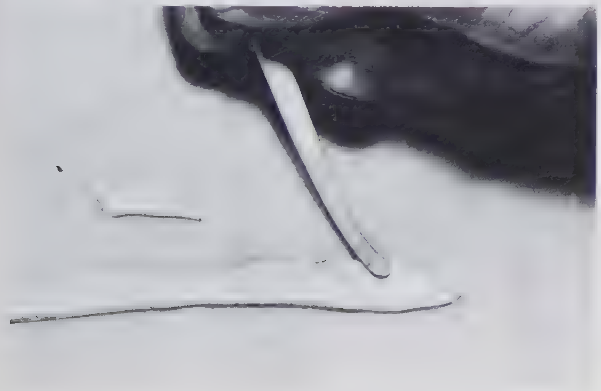


Fig. 14.11 Marking a thin flattened strip of marzipan to cut into individual fins. These can be stuck to the body with a little egg white or stock syrup if they require moistening.

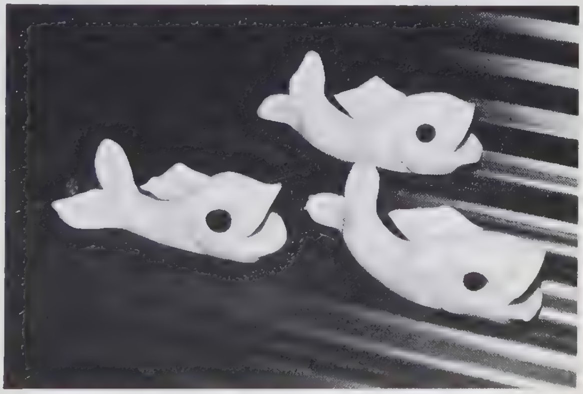


Fig. 14.12 The completed fish set on plastic corrugated roof sheeting to give curve and life to the body. The fishes can also be mounted on small strips of pale blue marzipan,

CUT-OUT FISH

Where previously the fish was made from a smooth moulded shape, the base body shape can be cut out with a suitable cutter or even sliced off a strip of marzipan which has been roughly shaped. It is just as important to maintain control by correct measuring and weighing with this method. For the cut-out fish illustrated, an oval cutter 3 in by $2\frac{1}{10}$ in was used and the marzipan thickness controlled by the plastic rings attached to the end of the rolling pin.

The marzipan should be rolled 1 cm to ½ in thickness (see illustration 14.13). At 1 cm thickness the oval cut-out weighs 1 oz 10 dr.

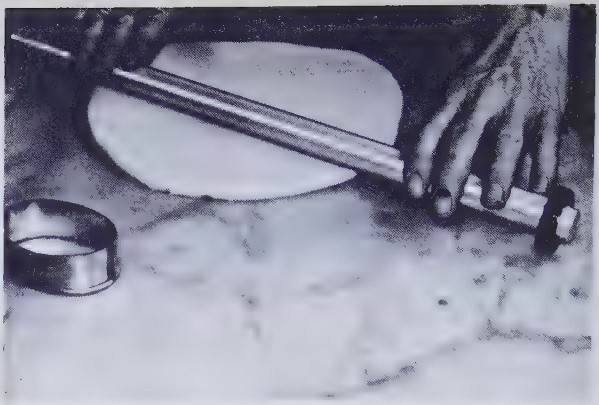


Fig. 14.13 Rolling out the marzipan—the first stage in making cut-out fish.

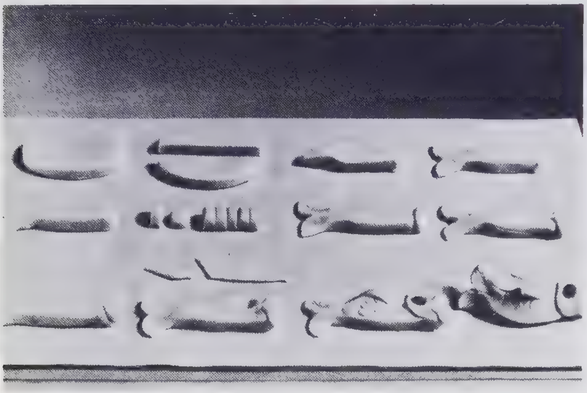


Fig. 14.14 The cut-out fish, stage by stage, beginning with a plain oval cut-out.

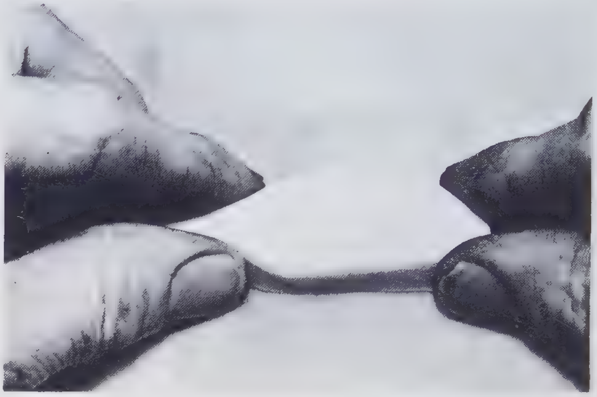


Fig. 14.15 Shaping the head and body, using the full curve of the thumbs and fingers. This gives seven curves, while the finger-tips tend to create dents.

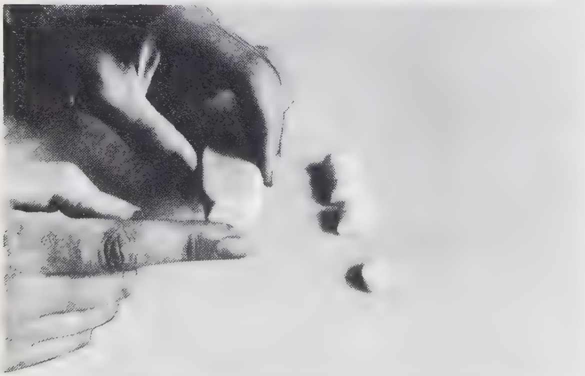


Fig. 14.16 The tail fins are shaped and marked as before, then small rounds of marzipan are pressed into position for the mouth.

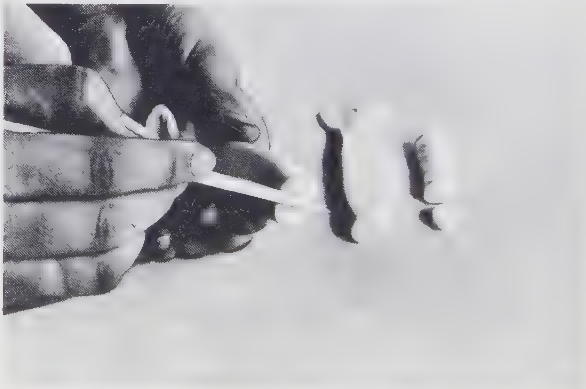


Fig. 14.17 The round is divided with the flat modelling tool or back of a knife, and then opened out with the cone tool.

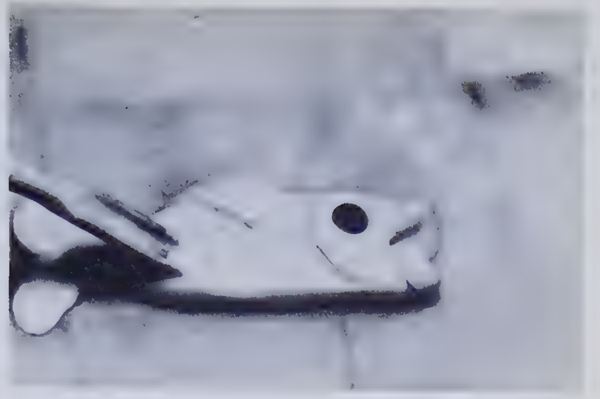


Fig. 14.18 The eye and gill are made as before. The scales can be depicted by marking with the half-round tool.

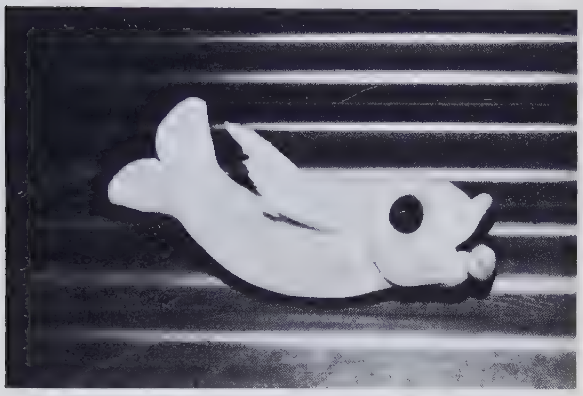


Fig. 14.19 The completed fish laid on the plastic corrugated sheet to set.

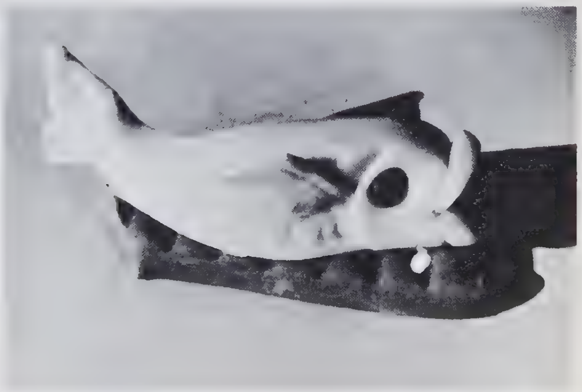


Fig. 14.20 Mounted on a pale blue base.

CUT-OUT DUCK

Using the same oval cutter, two body shapes can be made for a marzipan duck. The wings can also be cut with a suitable cutter, but, for added effect, the heads are moulded round.

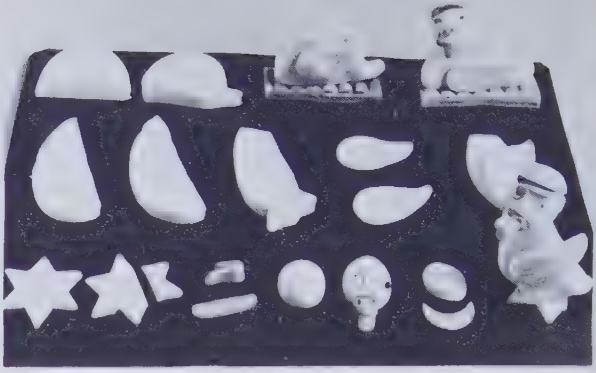


Fig. 14.21 Stage by stage illustration of how the oval cut-out is divided both across and lengthwise to give two different styles of duck.

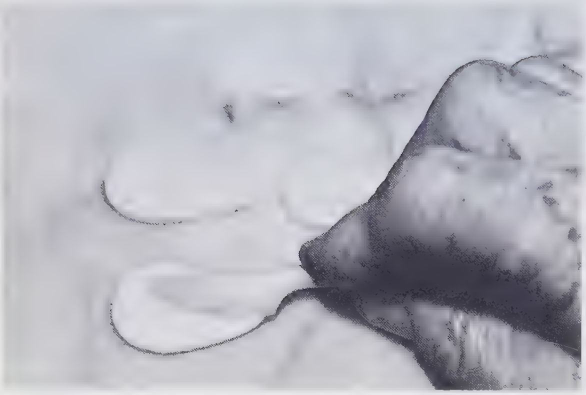


Fig. 14.22 When cutting lengthwise, do so obliquely to the centre to form a fairly large base.

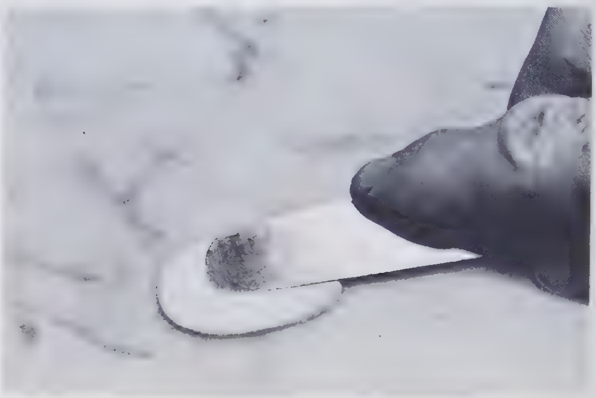


Fig. 14.23 Marking the wings with a knife or modelling tool.

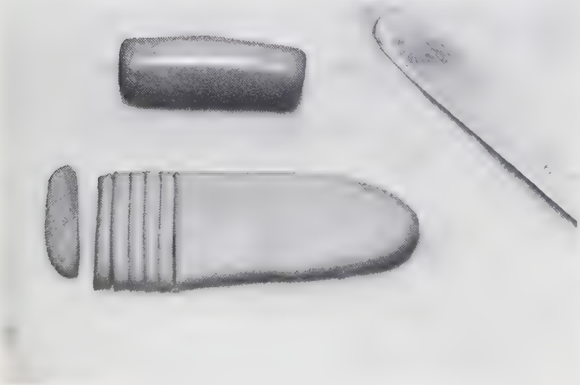


Fig. 14.24 Pieces for the beak are cut from a flattened roll of orange marzipan.

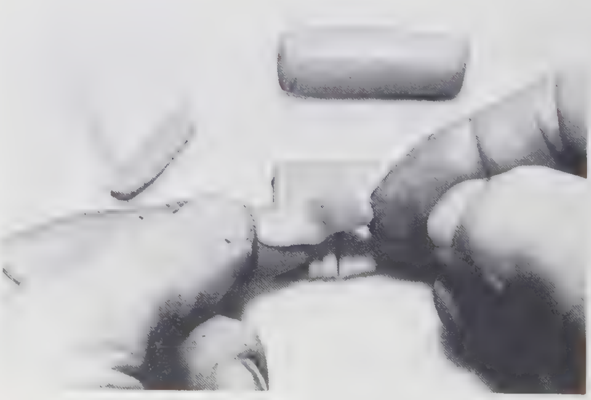


Fig. 14.25 The two ends are pinched slightly with the fingers, then bent at a little over half-way to make the top larger than the bottom of the beak.

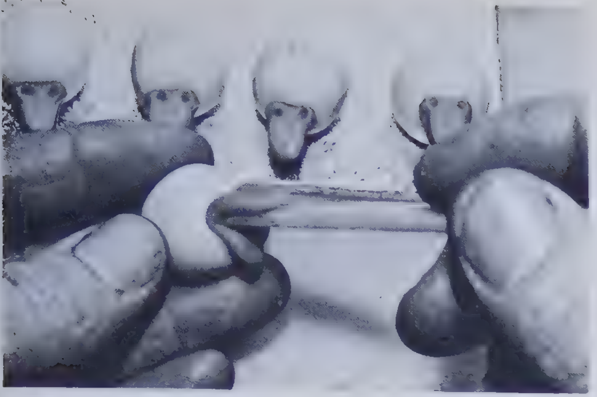


Fig. 14.26 The heads are moulded round: 4 oz marzipan will make 12 heads. The beaks are inserted with a flat modelling tool into the head.

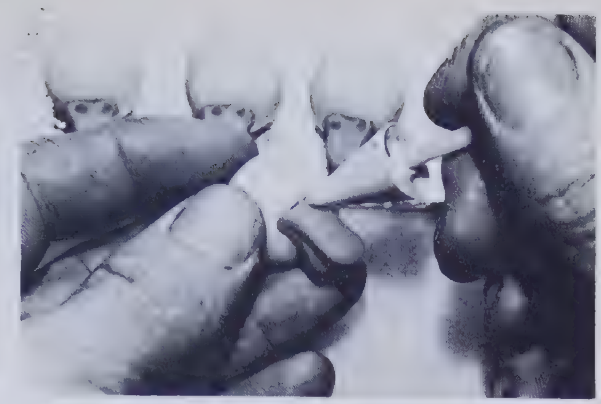


Fig. 14.27 The beak is broadened where it joins the head by pressing out on each side with the cone-shaped modelling tool.

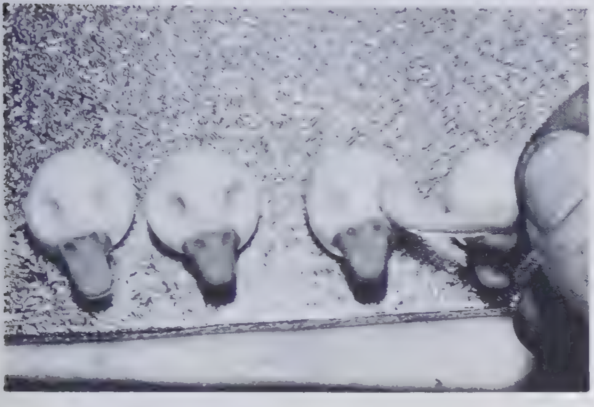


Fig. 14.28 Impressions are made for the eyes, which are completed with royal icing and chocolate.

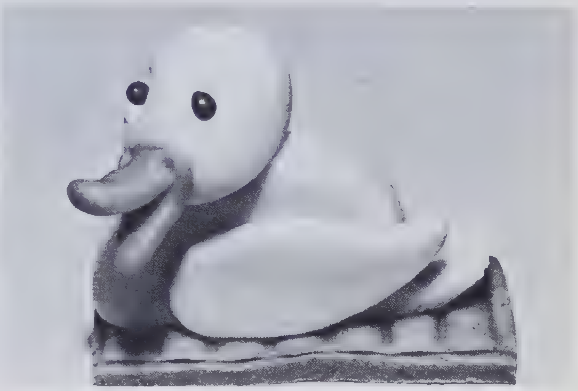


Fig. 14.29 The swimming duck mounted on a small marzipan base. The wave effect is created by pressing the straight fluted cutter on to the marzipan.

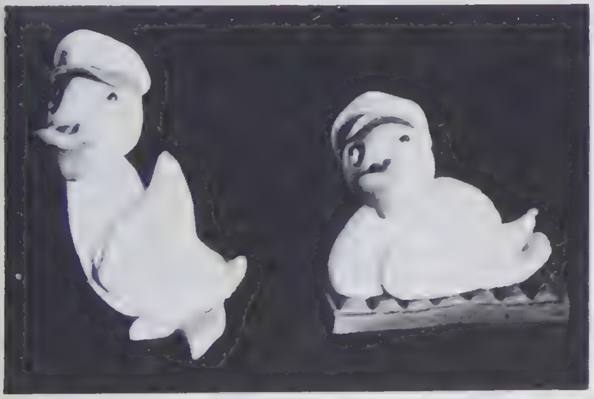


Fig. 14.30 A standing and a swimming duck wearing little sea caps.

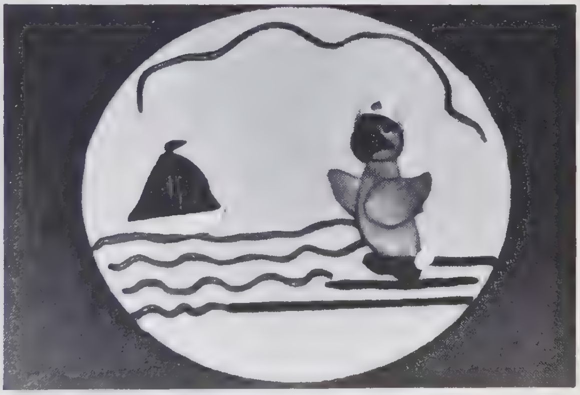


Fig. 14.31 Using the standing duck for a simple cake top for children.

EASTER CHICKS

Easter chicks can be made in just the same way. Yellow marzipan is used. The heads are again measured at 12 for 5 oz.

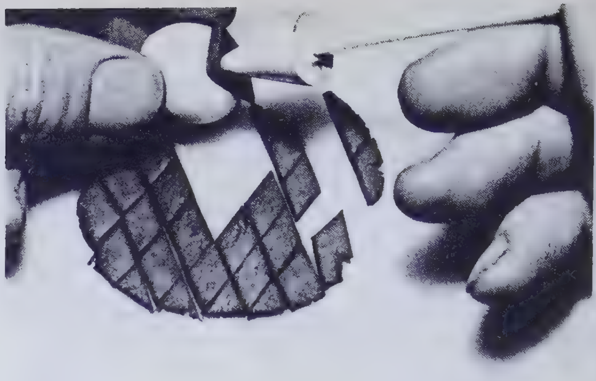


Fig. 14.32 Diamonds of red marzipan are picked up on the point of the cone modelling tool to form the beak.

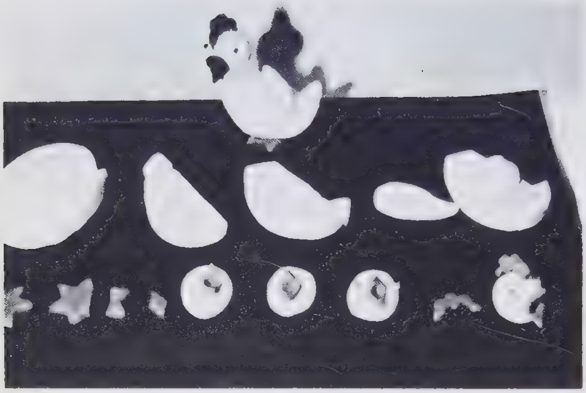


Fig. 14.33 The same red-coloured marzipan is also suitable for the feet. Here the Easter chick is shown stage by stage.

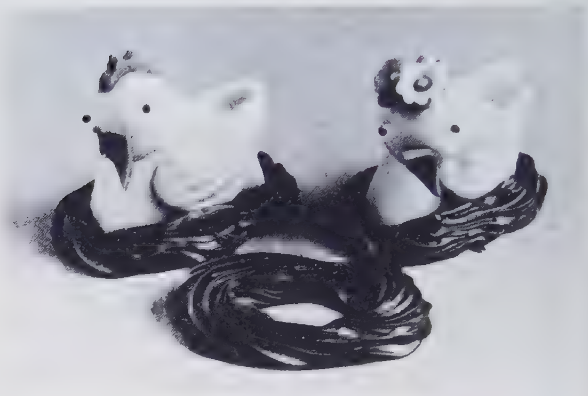


Fig. 14.34 Easter chicks in chocolate nests. The chicks should be placed on the piped chocolate just before it sets.

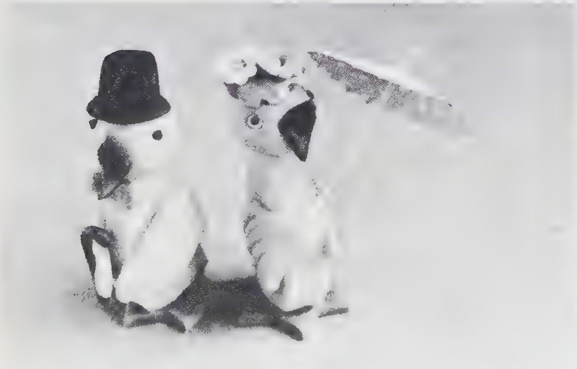


Fig. 14.35 Easter chicks dressed up for added novelty.

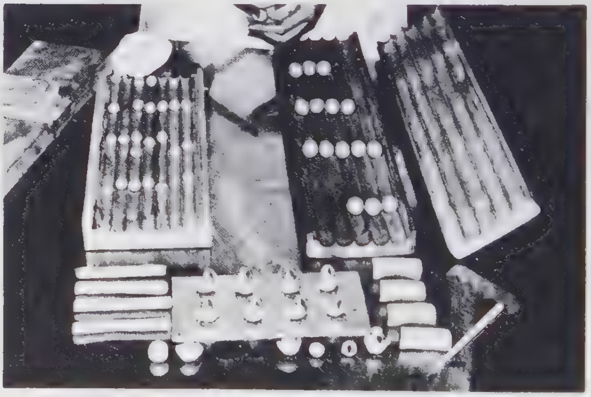


Fig. 14.36 Miniature marzipan chicks, using moulding boards.

MARZIPAN MOULDING BOARDS

As mentioned before, the marzipan moulding boards or marzipan forming boards greatly assist in speeding up the work of moulding pieces. The procedure is very simple.

Pieces of marzipan of the required weight for the particular boards being used are placed at about 4-in intervals, according to size on the bottom board. The top board is then placed into position and moved quickly backwards and forwards to mould the pieces of marzipan into shape. Round, oval, egg-shaped, and pear-shaped boards can be obtained. Each board will obviously only mould to the shape for which it has been cut and will only work within close limits of a given weight of marzipan. The boards are cut either singly or multi-groved for small pieces.

Marzipan moulded in this way can be used directly for head or body shapes or as a base shape for further modelling.

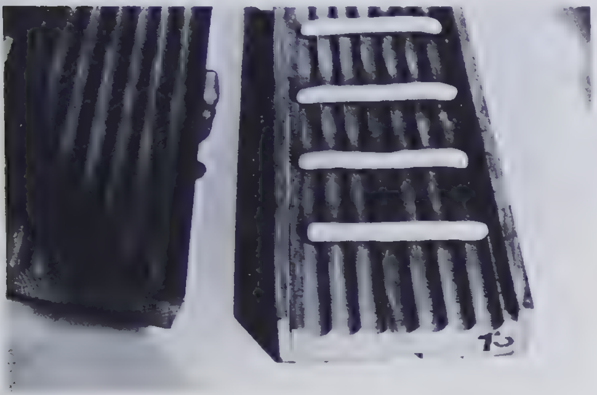


Fig. 14.37 A multi-grooved board: ½ oz rolls of marzipan are laid across the grooves 3 to 4 in apart.

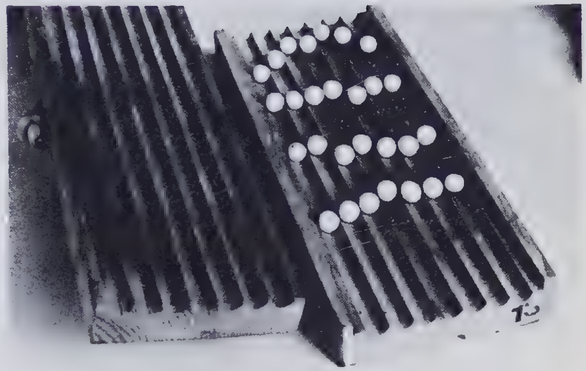


Fig. 14.38 The top is put on and oscillated quickly over a 4- to 5-in traverse. In less than 10 seconds 28 round moulded pieces of marzipan result.

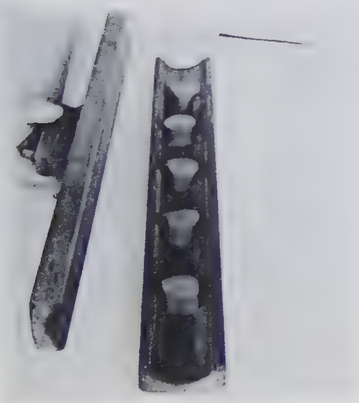


Fig. 14.39 A single, grooved, oval board.

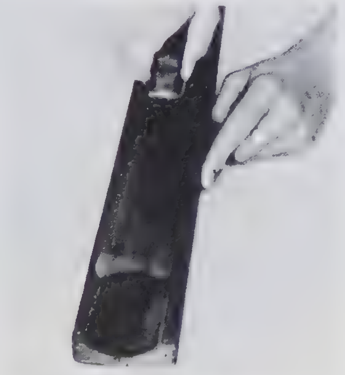


Fig. 14.40 The end piece of marzipan can just be seen in the centre picture.

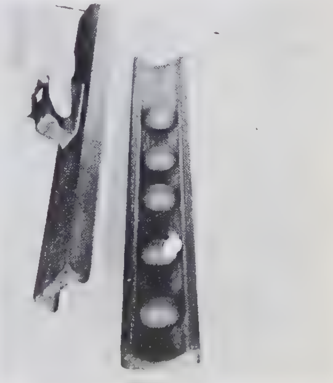


Fig. 14.41 A very satisfactory finish results.

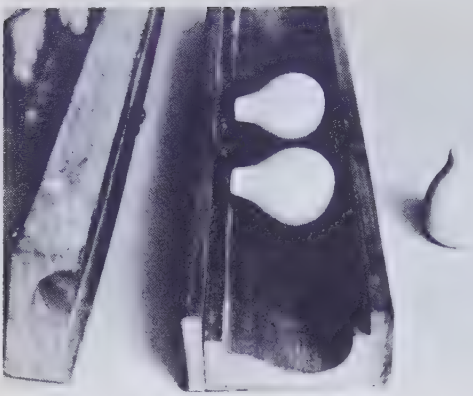


Fig. 14.42 A pear shape is moulded.

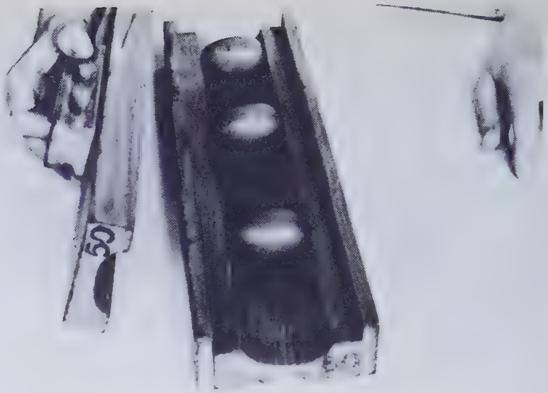


Fig. 14.43 Bodies for the squirrel are moulded from brown marzipan. The weight is indicated in grams.

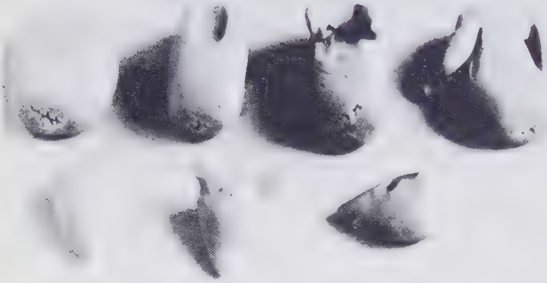


Fig. 14.44 Making the squirrel. The body weight is 1¾ oz and the heads take 5 oz for 12.

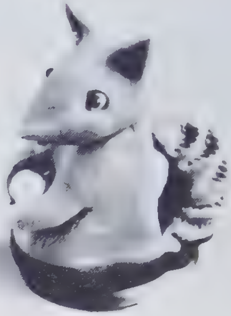
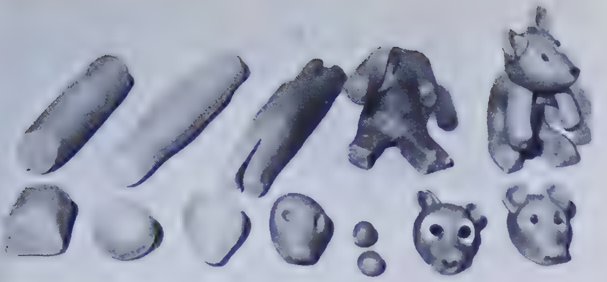


Fig. 14.45 A blanched hazelnut is placed between the arms. The eyes are of royal icing and chocolate. The base is dipped into chocolate to give it stability.



THE BEAR

Fig. 14.46 Make up light-golden marzipan, scaling to 1-lb pieces. Work into a roll 18 in long and cut into 3-in pieces for body and 1-in pieces for head.

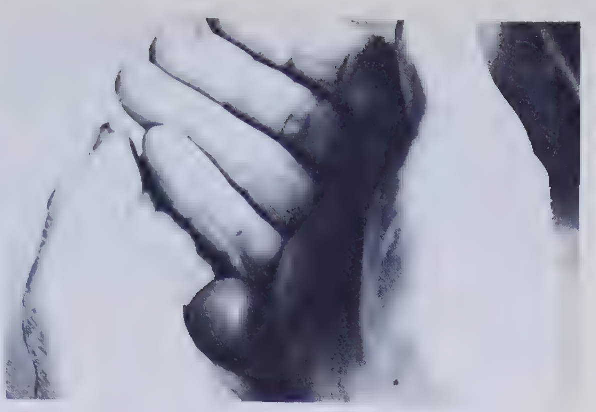


Fig. 14.47 Moulding the head into shape. The side of the hand and little finger are used against the well of the opposite palm to create this special shape.

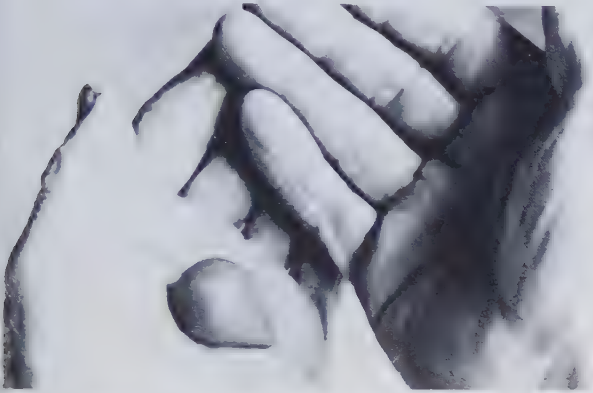


Fig. 14.48 The head is now a perfect pear-shape.

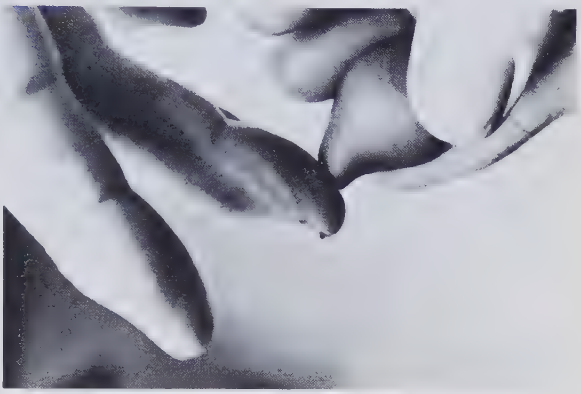


Fig. 14.49 The point of the nose is flattened next and slightly turned up with the finger.

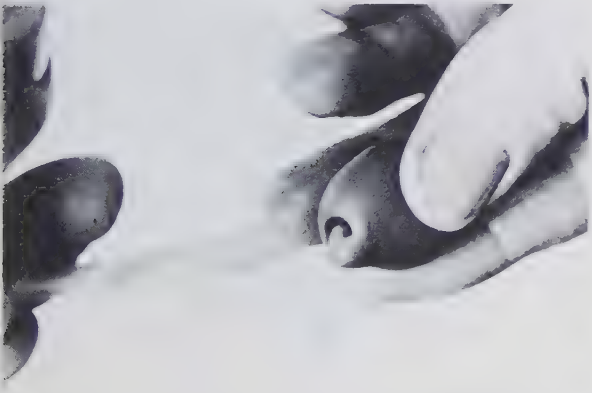


Fig. 14.50 The mouth is marked fairly deeply with the small half-moon modelling tool.

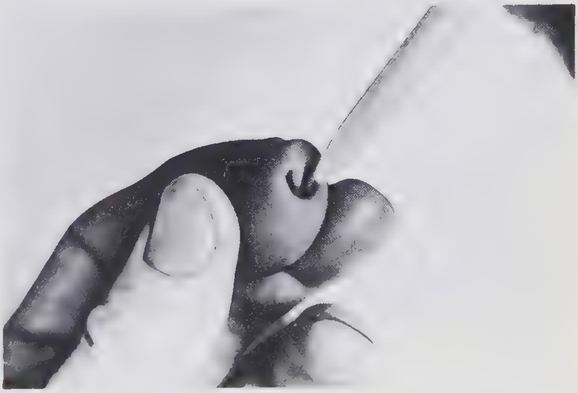


Fig. 14.51 It is then finished with the flat tool. Alternatively, the mouth could be piped with chocolate.

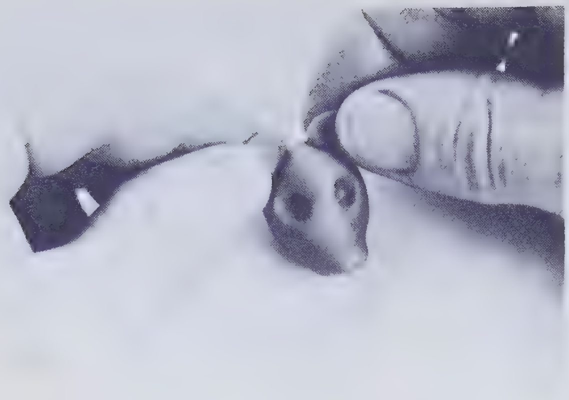


Fig. 14.52 Two round balls of marzipan are pressed flat and attached to the head for the ears.

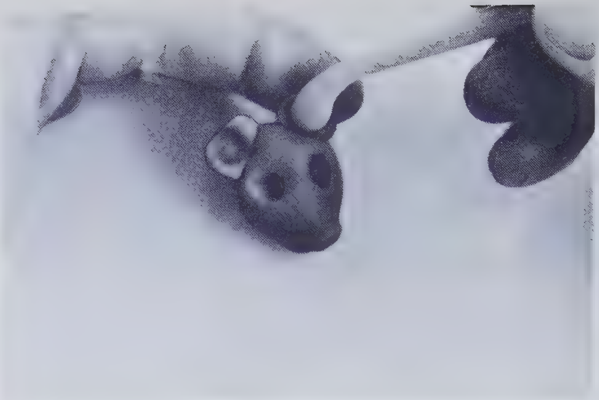


Fig. 14.53 Further shaping and also the eye depressions are made with the round end of the curved modelling tool.

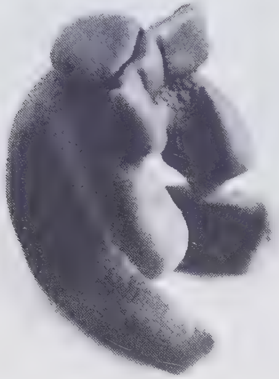


Fig. 14.54 A bow of coloured marzipan can be added for extra effect, and the same coloured marzipan used for the neck.

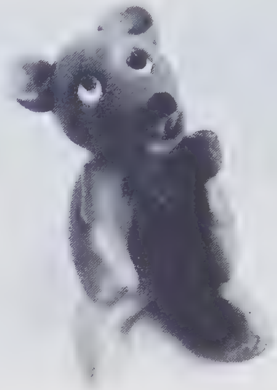


Fig. 14.55 The finished bear. The eyes have been piped in with royal icing and chocolate. The nose can be chocolate or a ball of black marzipan.

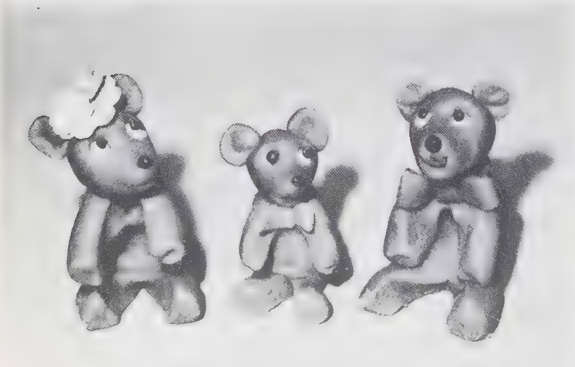


Fig. 14.56 The Three Bears. Mummy Bear's hat is made from small marzipan cut-out flowers..

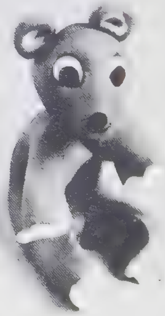
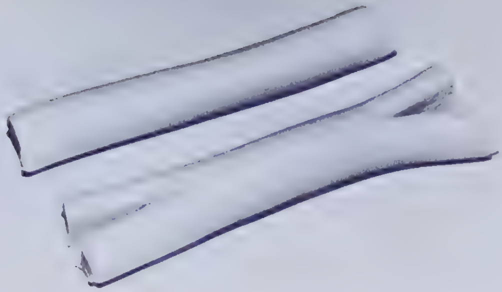


Fig. 14.57 Another alternative, with coloured marzipan on the inside of the ears, hands and feet. The eyes are white marzipan with chocolate insert.

Dogs

Little Doggies are always popular and the body treatment can be used for quite a number of animals. The styles shown give quite light body weights, 9 oz marzipan yielding eight pieces. White or natural marzipan is better for this purpose and should be scaled into 9 oz pieces and rolled 32 in long and cut into 4-in pieces.



Little doggies
Fig. 14.58 How the marzipan is cut for fore and hind legs. In several styles only the fore legs need to be cut.

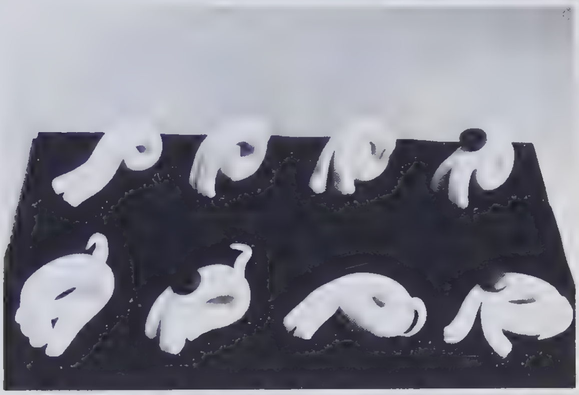


Fig. 14.59 A variety of shapes. The collars can be added in brown or other colours. The shape and lay of the tail can also be varied.

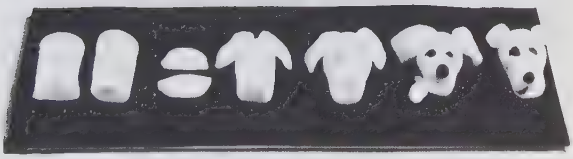


Fig. 14.60 Making the heads: 8 oz marzipan is rolled 23½ in long and cut into 18 pieces, 1¼ in long. The nose can be slightly pointed and the head compressed.

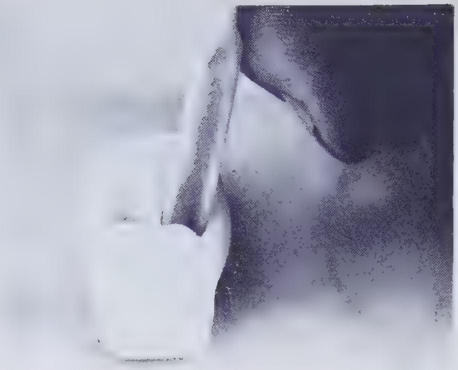


Fig.14.61 The eyes are made with the small half-moon modelling tool, inserting and pressing it backwards. It is important with these tools to make the impressions all the same.

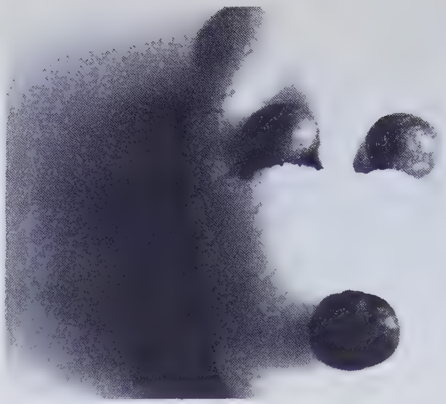


Fig. 14.62 The eyes are put in with two small balls of brown marzipan, and a ball of black marzipan is used for the nose.

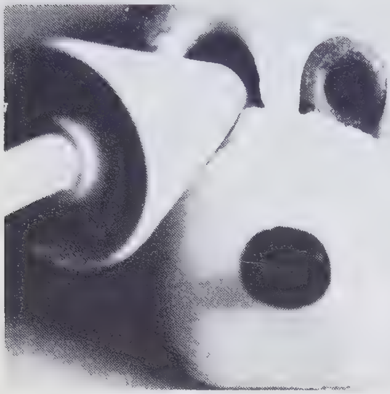


Fig. 14.63 As with the fish, an impression is made for the eye.

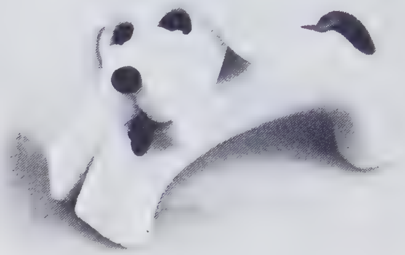


Fig. 14.64 The mouth is marked with the half-round modelling tool and a little red tongue adds to the effect.

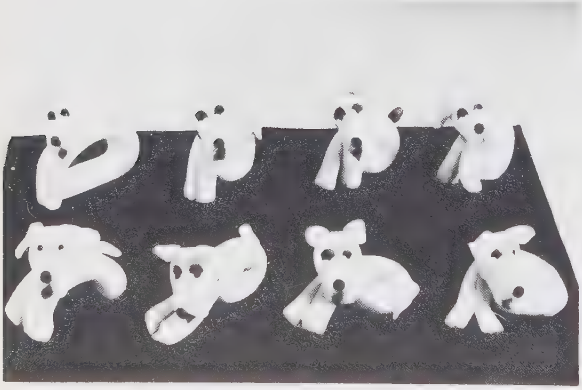


Fig. 14.65 Completed doggies in a variety of poses.

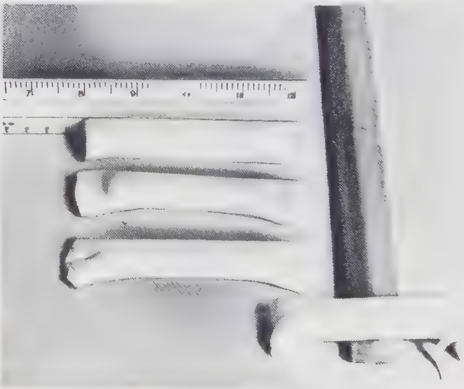


Fig. 14.66 Making the dachshund—the first stages.

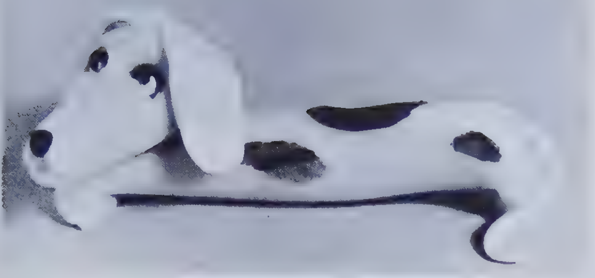
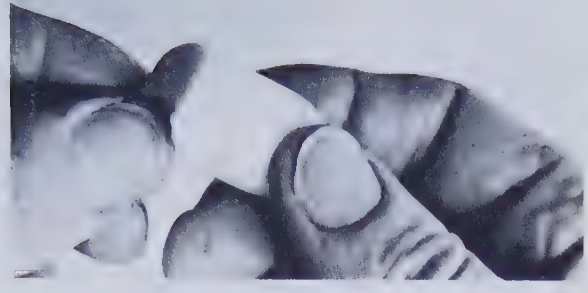


Fig. 14.67 A children's favourite. The body is marked with smears of chocolate and the eye socket filled with royal icing and then chocolate.



The Poodles

Fig. 14.68 The head is pinched to accentuate the jaws.

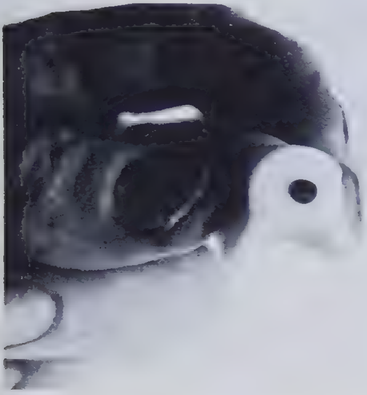


Fig. 14.69 A small ball of red marzipan is placed in position.

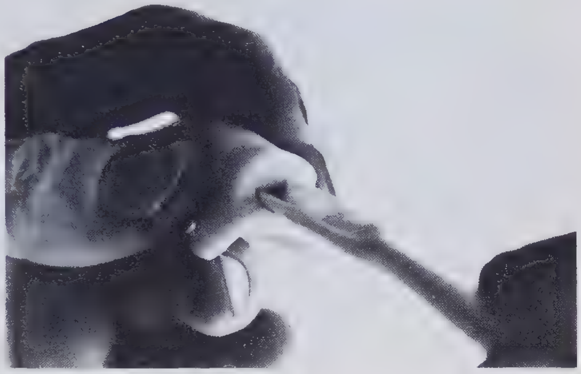


Fig. 14.70 The small half-moon tool is used to mark the mouth. The heads are then laid on ½-in dowel wood to set.

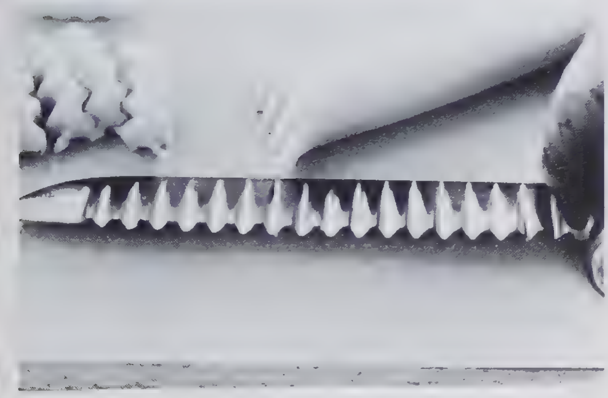


Fig. 14.71 Cutting the ears and fringe with a fancy-cut butter knife.

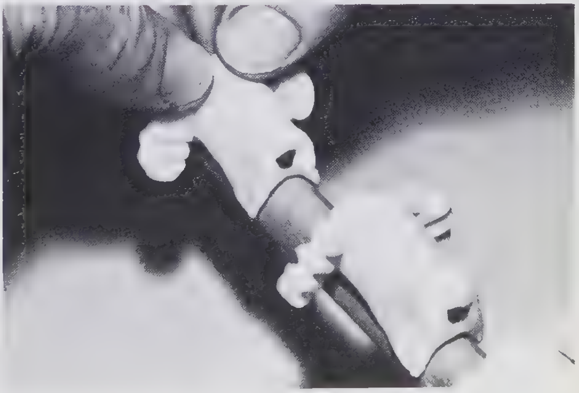


Fig. 14.72 Pinching the ears on to the head.

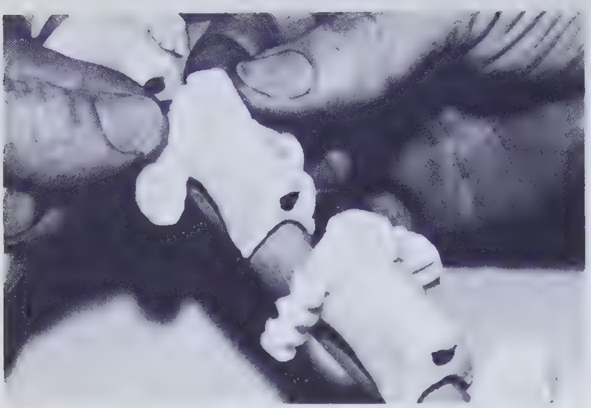


Fig. 14.73 Adding the poodle's characteristic fringe.

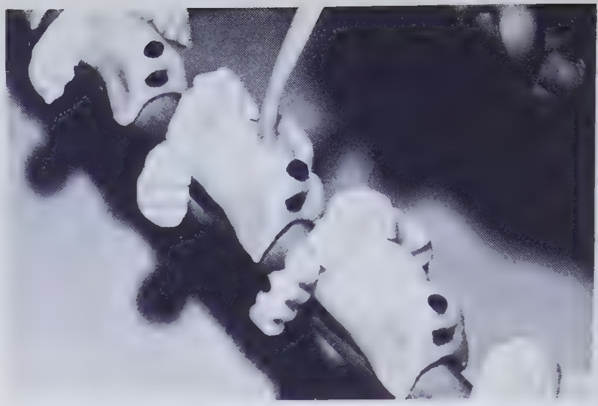


Fig. 14.74 Making the depressions for the eyes and adding a nose of black marzipan.

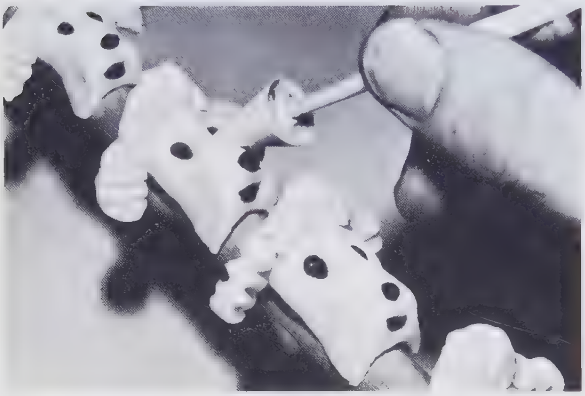


Fig. 14.75 Black marzipan is also used to finish the eyes.

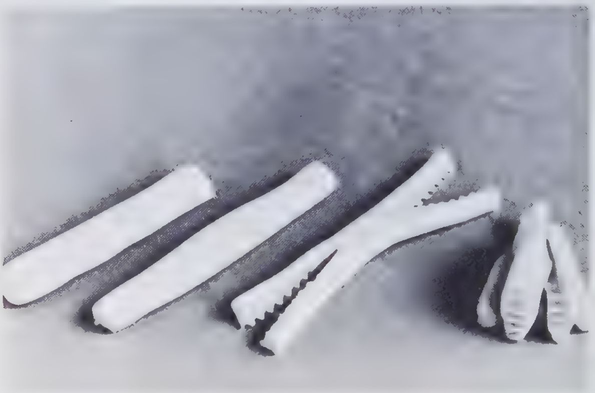


Fig. 14.76 The bodies are formed of the same weight as the head.

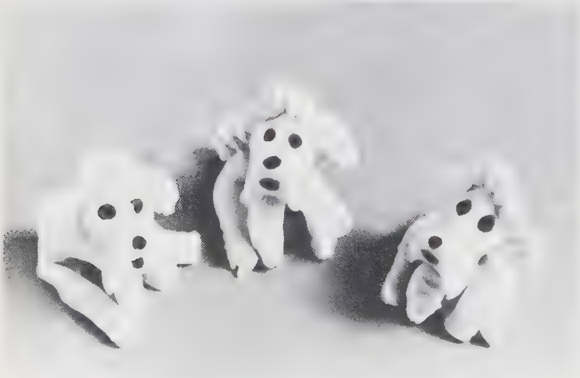


Fig. 14.77 Finished poodles in this style.

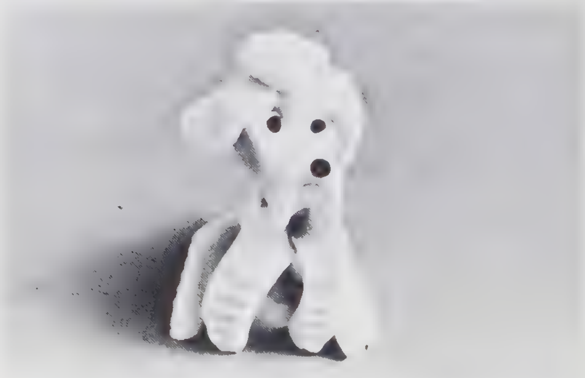


Fig. 14.78 An alternative style. The ears are plain and the fringe marked on a sieve. The mouth marking is inverted.

Rabbits

Rabbits are another Easter favourite and can also be used as a decoration for children's cakes. They are easy to animate and offer ample scope for variety.

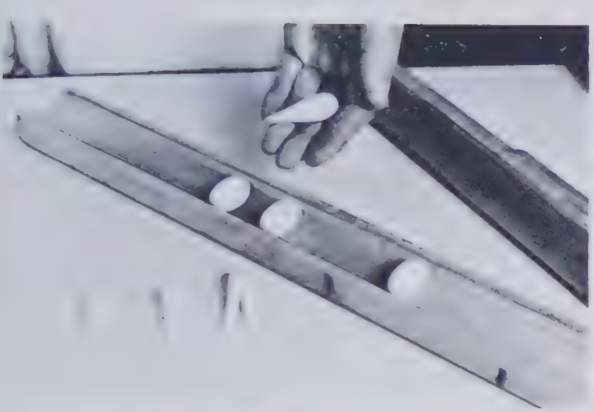


Fig. 14.79 The heads are 12 for 2 oz. The egg-shaped moulding board gives an excellent starting shape. By hand, the pieces should be moulded into rounds.

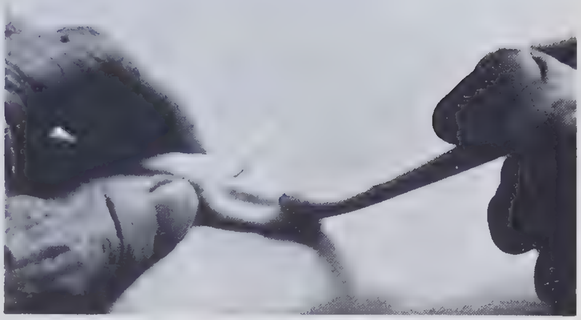


Fig. 14.80 The rounds are then worked into the elongated pear shape making the ears.

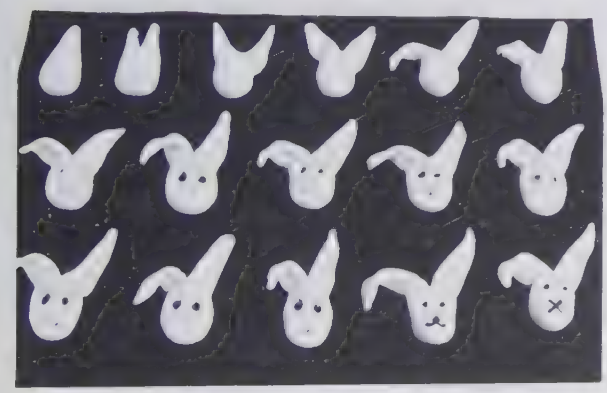


Fig. 14.81 A variety of features, which may be either marked with the modelling tool or piped with chocolate. Small green balls of marzipan for the eyes are marked, or filled with chocolate.

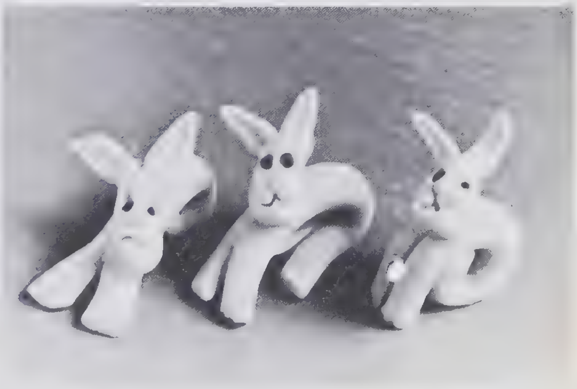


Fig. 14.82 White rabbits, using the same style of bodies as for the doggies.

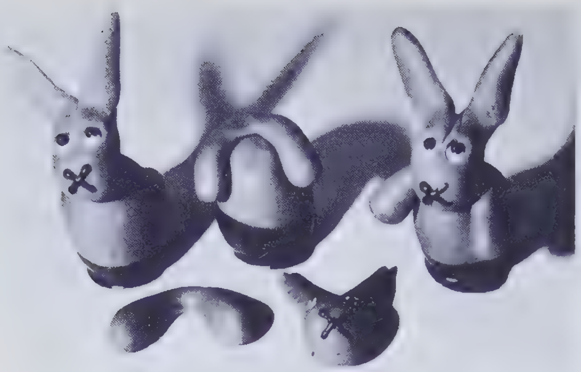


Fig. 14.83 Light brown marzipan is used for this simple style made with or without arms. The dipped chocolate base gives stability to the standing figures.

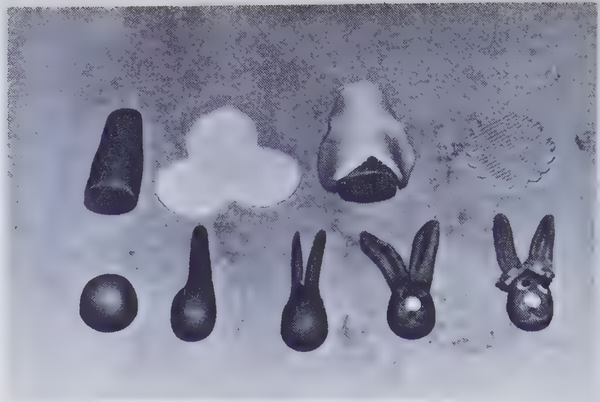


Fig. 14.84 Stages in making the animated rabbits The arms are simply one piece of marzipan folded round. The necktie and collar are three simple pieces.

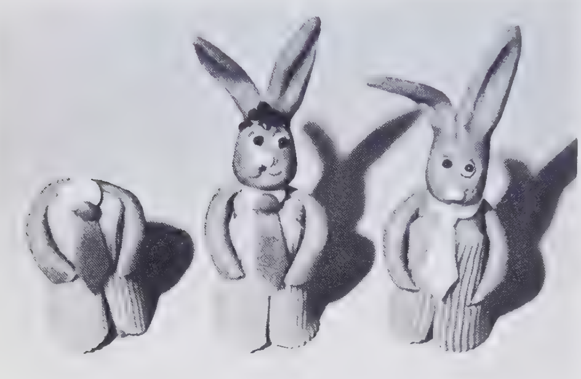


Fig. 14.85 The tie is first laid into position and then a ball of marzipan is flattened on for the collar and a smaller ball serves for the tie knot.

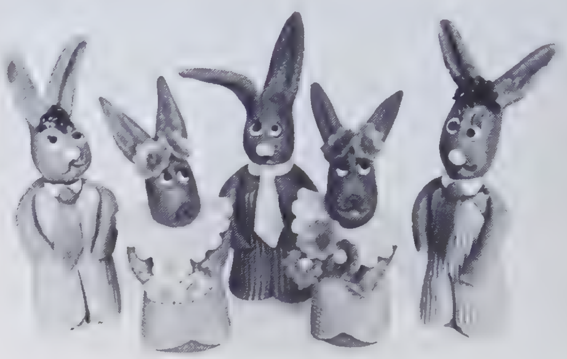
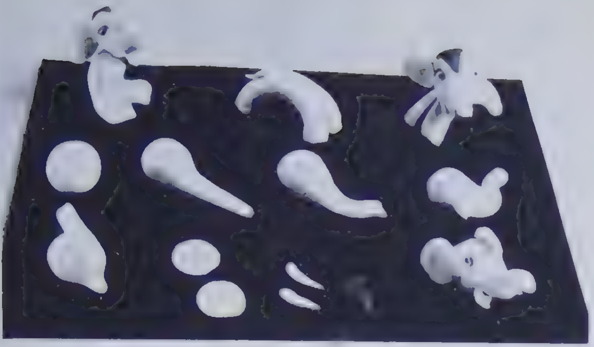


Fig. 14.86 A mixed group. The heads have been attached firmly with chocolate. Marzipan of different colours adds to the appeal of these animated figures.



Elephant

Fig. 14.87 Two positions from similar bodies. For a sitting elephant, flatten the hind legs and keep the back straight.

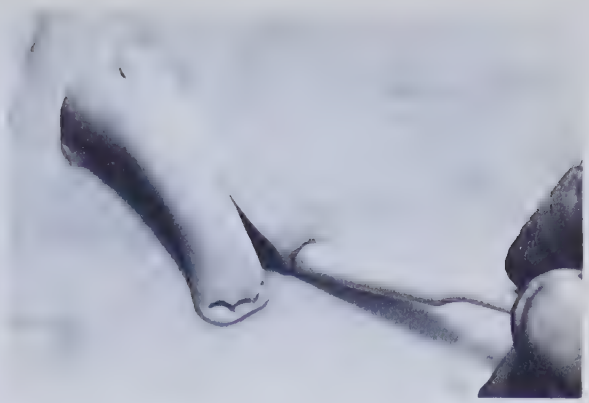


Fig. 14.88 Marking in the feet. The realistic grey of the elephant does not look appetizing, so use pink or natural marzipan for these animals.

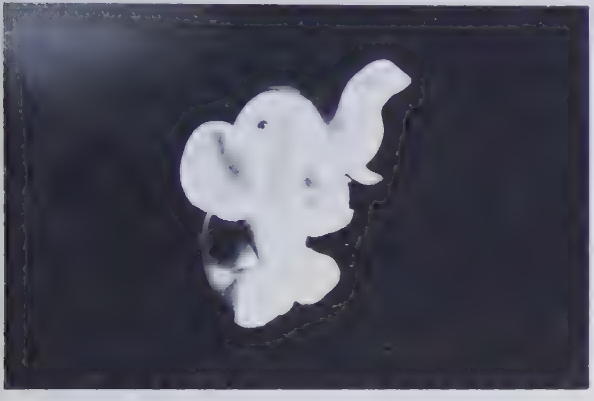


Fig. 14.89 The sitting elephant. The tusks are made of white marzipan.

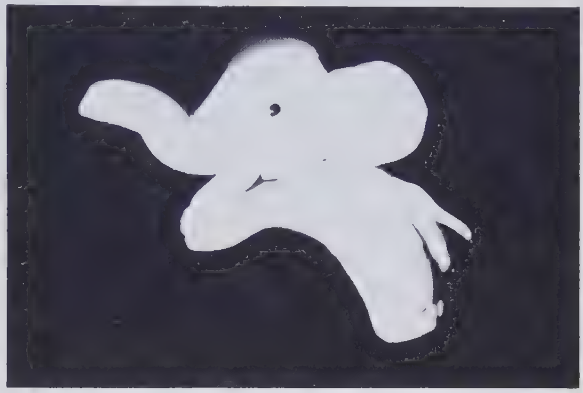


Fig. 14.90 The standing elephant. The head cloth can be a small red triangle.

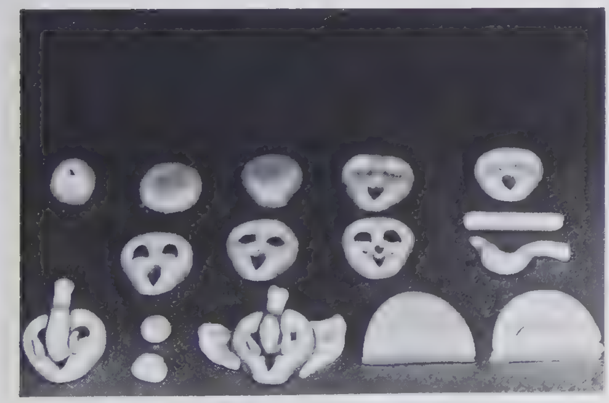


Fig. 14.91 Use an oval cut-out $^5/_8$ in thick for two bodies. Mark with a cutter to give a body and legs impression. The heads are 7 oz for 12, modelled as shown.

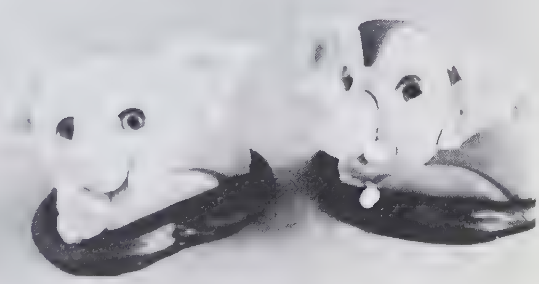


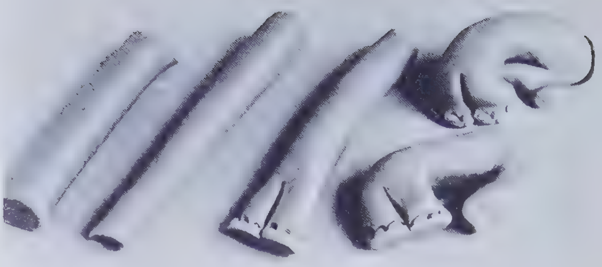
Fig. 14.92 The finished elephant. The trunks were shaped from 2-in lengths $^3/_8$-in diameter, and the heads have been given very positive impressions with the tools.

THE ELEPHANT

The elephant offers no problems. The stage-by-stage illustration shows two forms made from similar base. The body needs to be made slightly heavier than for the Doggies. 10-oz pieces should be rolled 32 in long and cut into 4-in pieces. The heads are also heavier and 8 oz marzipan will make 12 heads.

THE LION

Animals with strong character features are always the easiest to make. The lion is a good example. In this case we are using a mask to create his noble features. Using a yellow-brown marzipan, 9 oz rolled out 24 in long will make 6 bodies at 4 in.



The lion

Fig. 14.93 The 4-in roll of marzipan is extended at one end to 5 in. The thick end is slightly flattened and marked as fore legs and paws. The hind legs are simply tucked under.

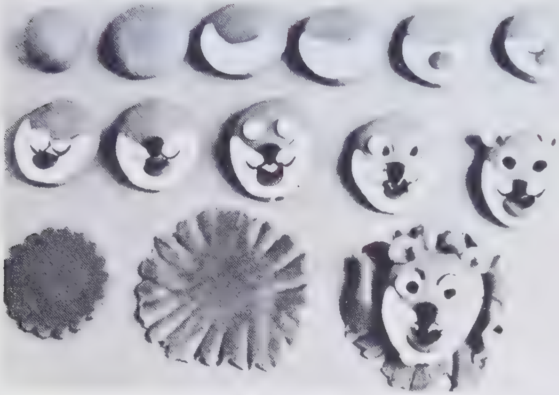


Fig. 14.94 The head stage by stage: 5 oz marzipan will make 12 heads. The mouth is red marzipan and the nose and eyes, black.

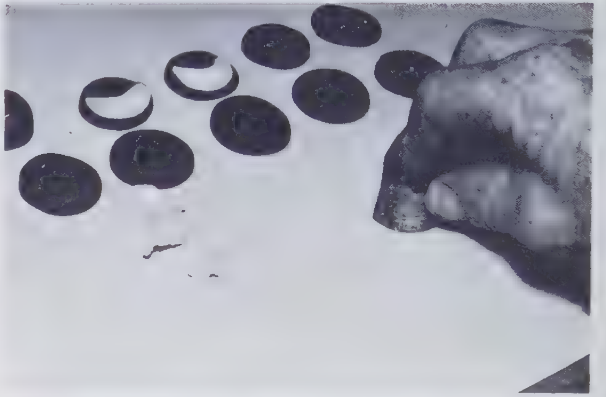


Fig. 14.95 The face masks are cut from white marzipan with a crescent cutter.

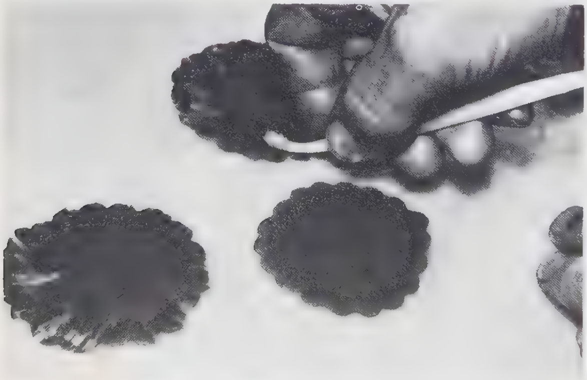


Fig. 14.96 This shows how the mane is shaped and marked between polythene sheets.

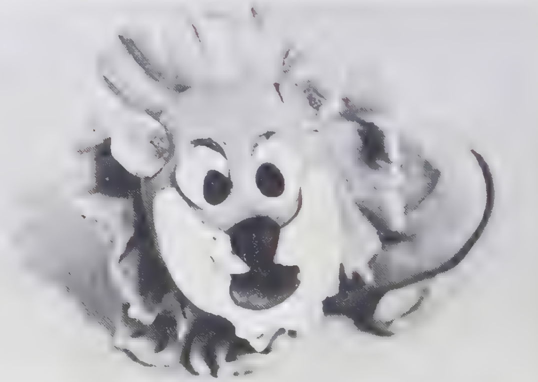


Fig. 14.97 The finished head is attached to the body with chocolate. A nice long tail with a bushy end completes the body.

15. Angels
Novelty figureheads

Very good effects can be obtained by building up figures from cut-out pieces of marzipan. Where possible, coloured marzipans should be used to give contrast and brightness. Ribbing or marking the marzipan with a suitable roller also enhances the general effect. The figures can be built up in advance ready for laying in position with a thin, broad, palette knife. Most of the cutters required are common to every bakery and the figures can be made in any size required.

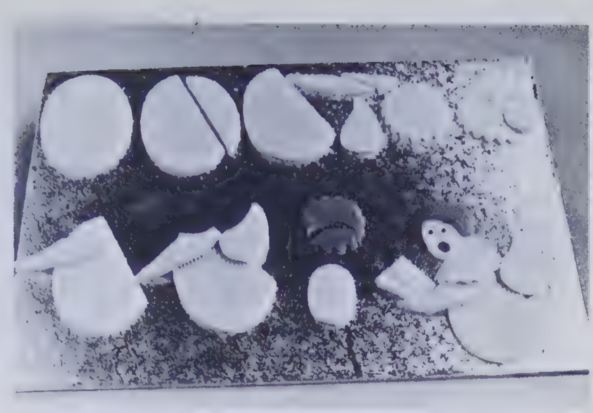


Fig. 15.1 A simple figure with oval head. Yellow-brown marzipan is used for the hair, the lips are red and the eyes piped with royal icing and chocolate.

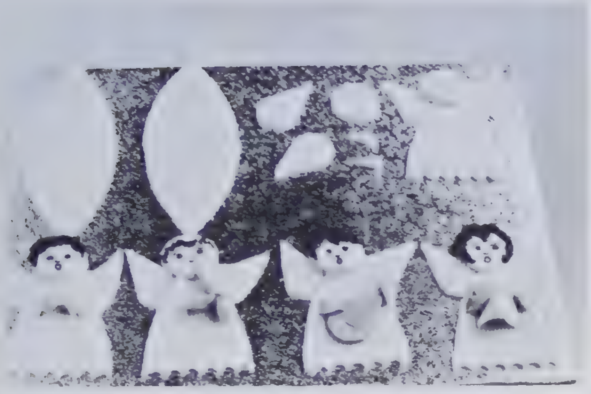


Fig. 15.2 Four figures from the same basic shape. The cutter used is 5 x $2\frac{1}{10}$ in (13 x 5·5 cm), and a round cutter, $1\frac{1}{10}$ in (3 cm) for the heads. Only six pieces are required for the figure.

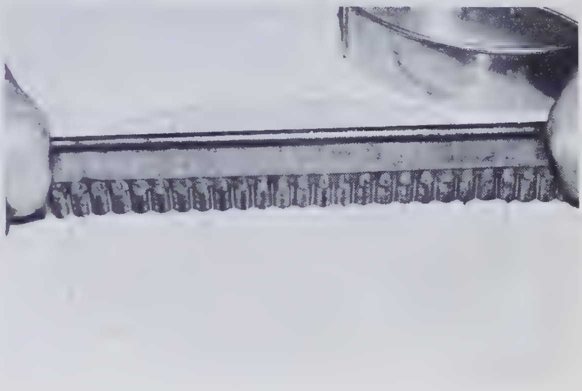


Fig. 15.3 How the pointed oval cut-outs are equally divided, using a straight crimped cutter to create an attractive hemline. Pipe features in chocolate on the flat face.

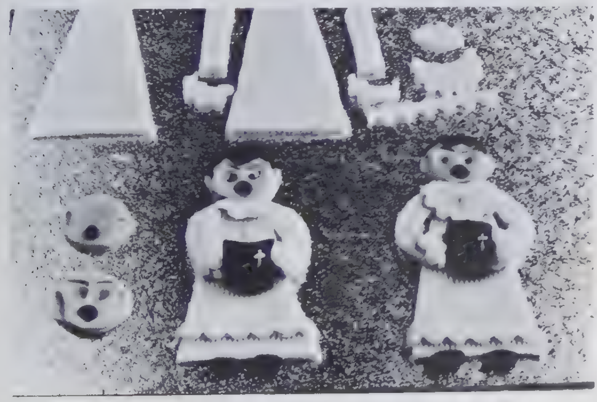


Fig. 15.4 The bodies of the choir boys are cut with a knife from strips of white ribbed marzipan $3\frac{3}{10}$ in ($8\frac{1}{2}$ cm) wide. The neck width is $\frac{9}{10}$ in (2·3 cm), the base 2·3 in (6 cm).

Making the face

Fig. 15.5 Pink marzipan heads are cut out with a cutter $1\frac{1}{10}$ in (3 cm) diameter, and ears marked with grooved modelling tool.

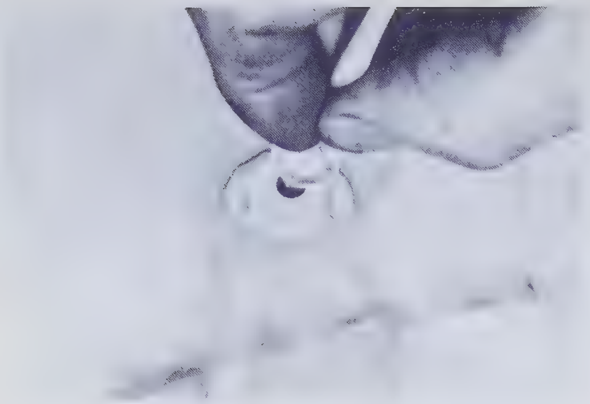


Fig. 15.6 A red ball of marzipan forms the mouth, which is marked obliquely. Red marzipan is also used for the prayer book.

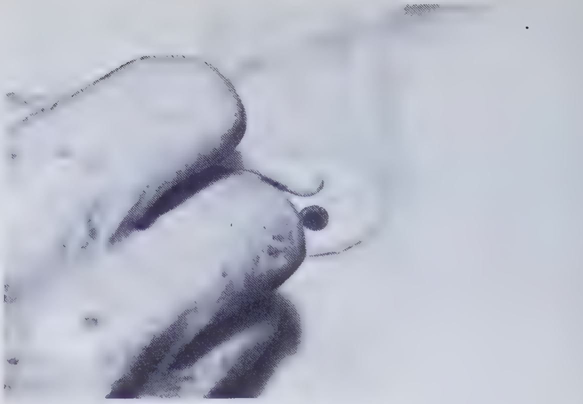


Fig. 15.7 The eye sockets are made fairly large, and the neck cloth will cover the join of the arms.

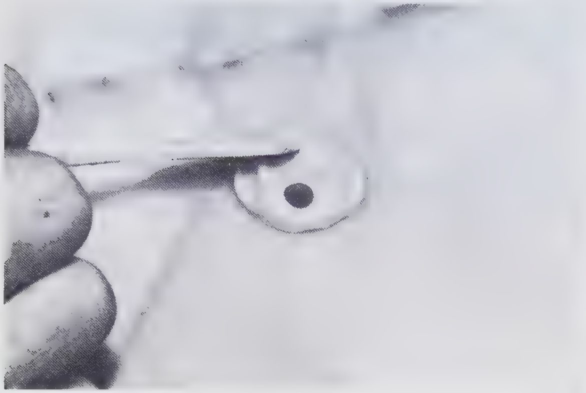


Fig. 15.8 Using a flat tool to mark the eyebrows. Alternatively they may be piped with chocolate.

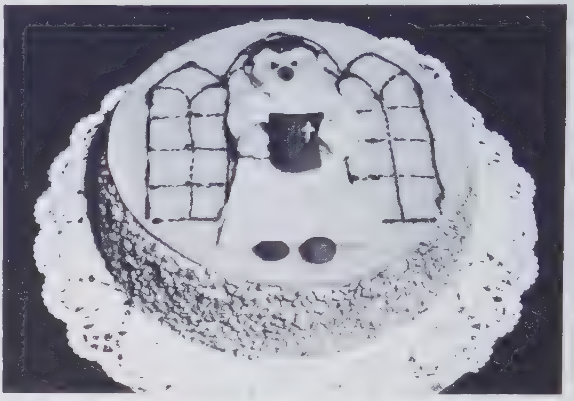
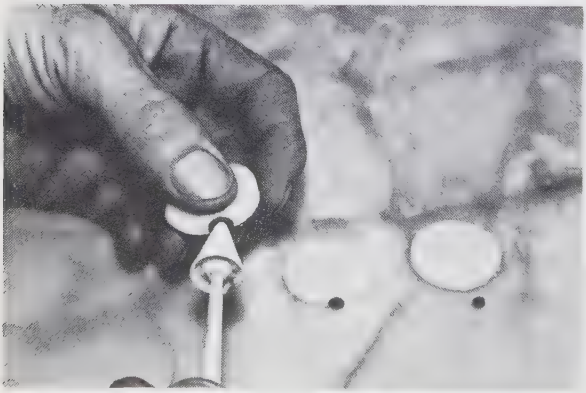


Fig. 15.9 The choir boys' feet are flattened balls of dark brown marzipan. A simple novelty gâteau using a sponge baked in a Coburg pan with a 5 in bottom.



Features in Profile

Fig. 15.10 Making the mouth.

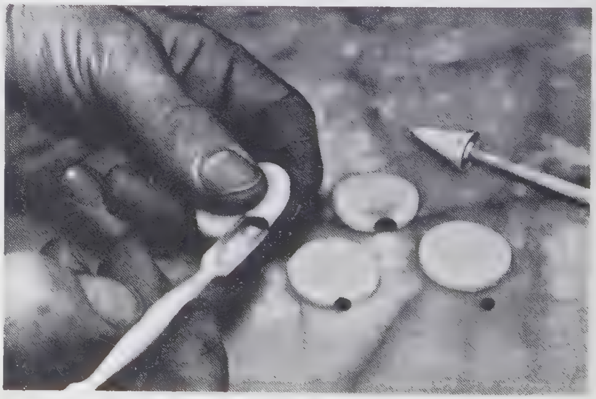


Fig. 15.11 Marking the lips

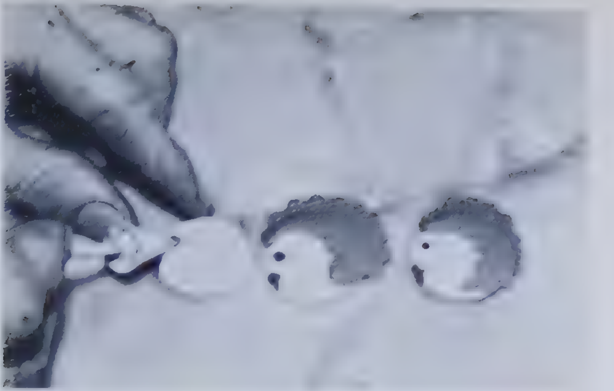


Fig. 15.12 The eye can consist of a small ball of blue marzipan or be piped with royal icing and chocolate into a slight depression

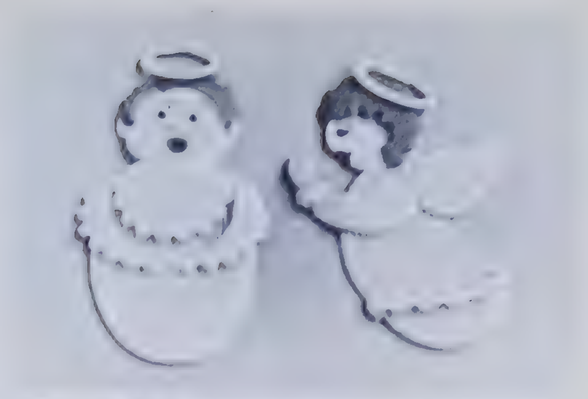


Fig. 15.13 Two more figures with added haloes.

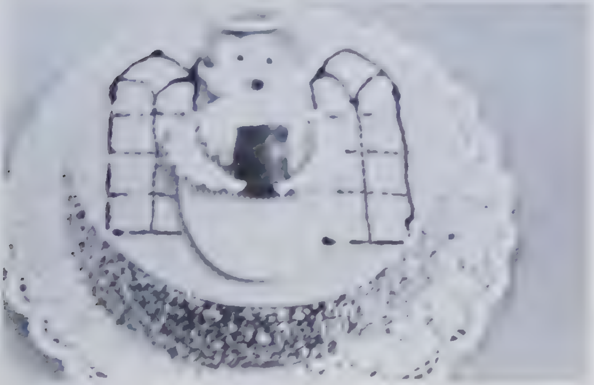


Fig. 15.14 Showing how this figure can be used on the sponge gâteau.

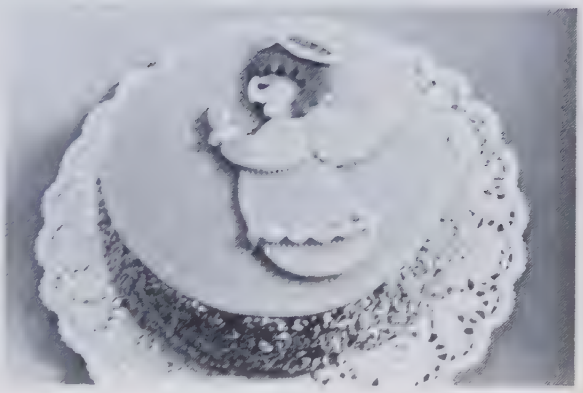


Fig. 15.15 The other figure set simply on the same 5-in base with marzipan top.

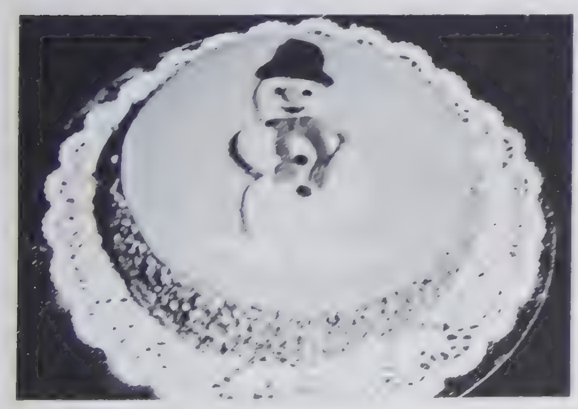


Fig. 15.16 The snowman explains itself. The frosted effect is obtained by brushing with warm melted cocoa butter, up to 160°F, and sprinkling with caster sugar.

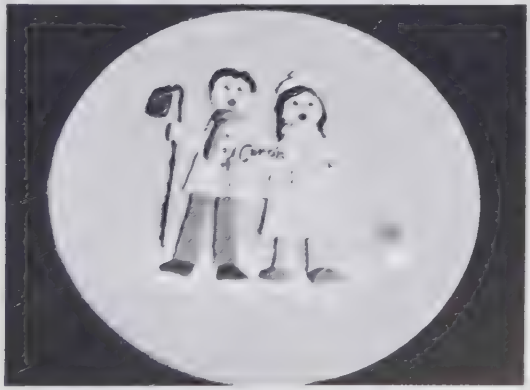


Fig. 15.17 The two carol singers are built up from very simple pieces like those used for the choir boys and angels.

NOVELTY FIGUREHEADS

These simple little heads make attractive novelties for children. They are ideal for parties and can be used as decorations for children's cakes. Approximately 1¾ oz marzipan is needed for the average head. They can also be mounted on biscuits or small almond drops. Because they are made to appeal to children, quite bright colours can be used. The modelling tools are used to make the features and, where this is done, the impressions should be made deep enough to create a dark shadow: alternatively, piping chocolate and royal icing can be used. There is a limitless variety of heads that can be made, and the following 12 examples will no doubt suggest other ideas.

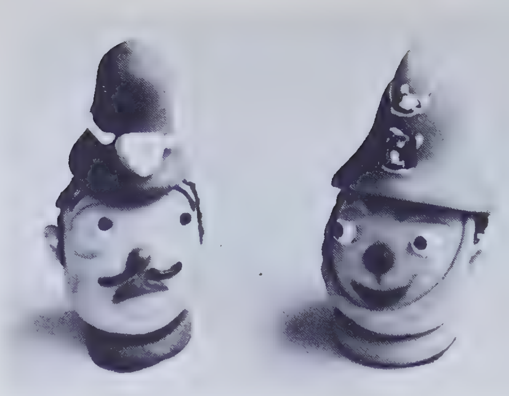


Fig. 15.18 A policeman and fireman.

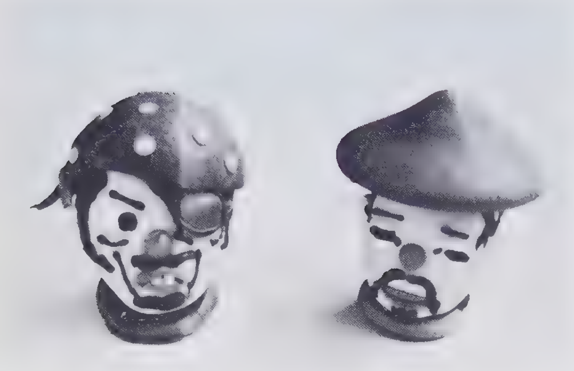


Fig. 15.19 Pirate and Chinaman.

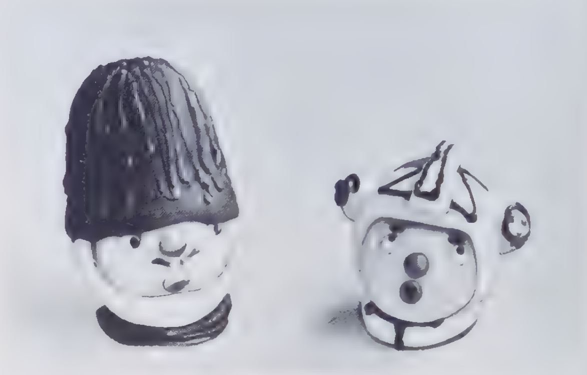


Fig. 15.20 Soldier and spaceman.

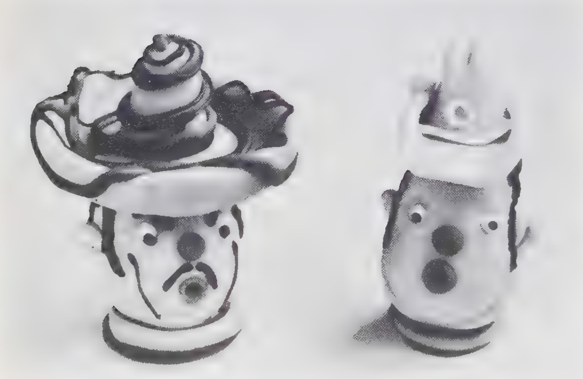


Fig. 15.21 Mexican and cowboy.

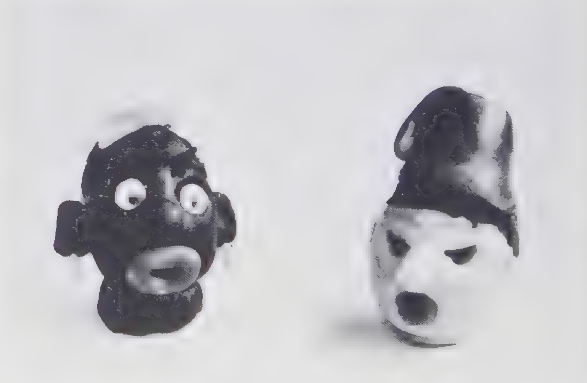


Fig. 15.22 Native warrior and Turk.

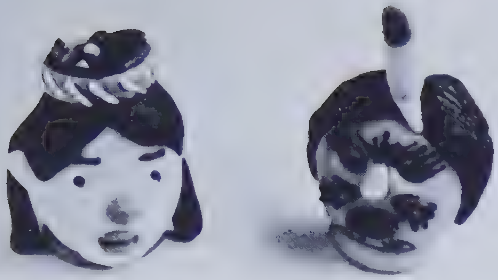


Fig. 15.23 Red Indians.

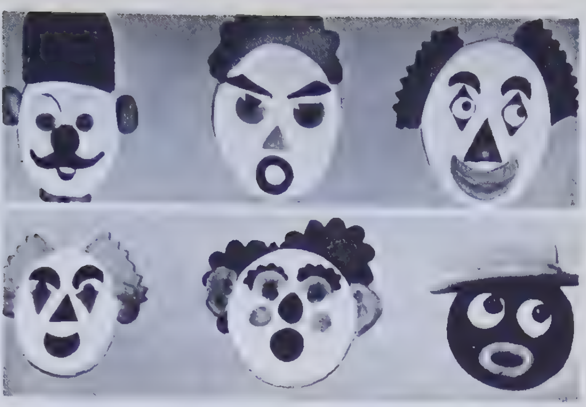


Fig. 15.24 Novelty circus faces.

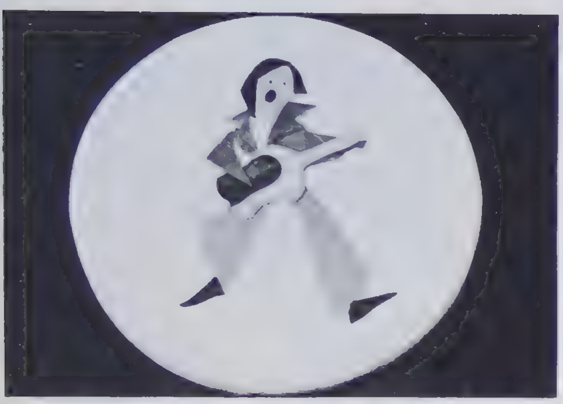
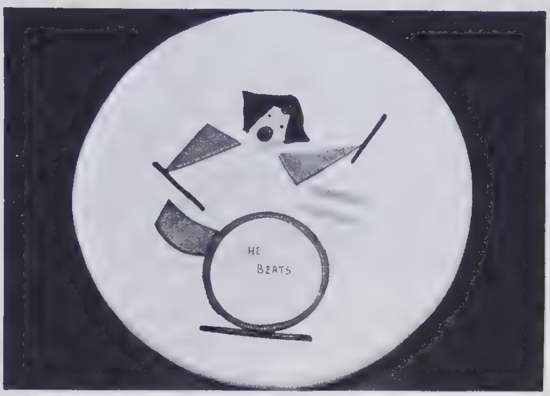
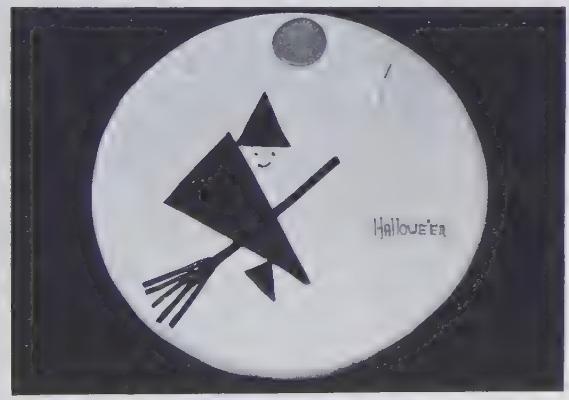


Fig. 15.25 Swinging cake tops. The jacket is purple, trousers orange, and guitar red and cream. Only simple cut-out shapes have been used. Templates can be made for reproducing the pieces.



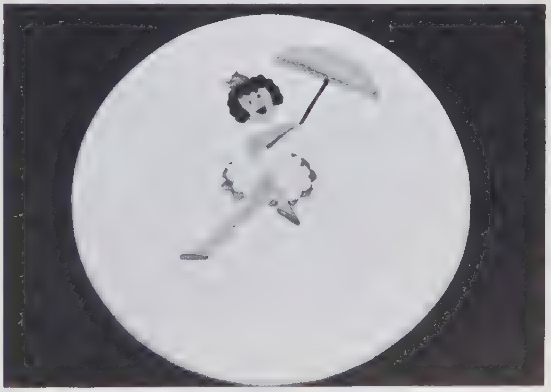
The drummer

Fig. 15.26 Small triangles in purple are sufficient to denote the movement of the arms while the head is inclined to the line the body will take.



Suggestions for Hallowe'en

Fig. 15.27 A very limited number of shapes are needed for these figures. Always allow them to harden slightly before moving them on to the cake.



The tightrope walker

Fig. 15.28 A small oval fluted cutter is used for the dress. Use green marzipan first, stretch this a little at the flutes and then overlay with white.

16. *Battenburg*

Among the definitions of the word 'batten' given in the dictionary are 'to become prosperous, to feed luxuriously'. Whether the word 'Battenburg' originated from this, I would not know, but certainly the true Battenburg is a cake adding goodness to goodness.

The term Battenburg can be applied to layered or patterned Genoese cakes, sandwiched together and covered in marzipan. Usually, the cake is sold in a length and is decorated in some form, often quite elaborately.

Because of the relatively high cost of producing first-class Battenburgs they are not now so apparent in confectioners' shops and most Battenburg is now factory-produced as a wrapped unit to meet a popular demand and marketed through outlets often outside the confectioner's shop.

In spite of this, good Battenburgs are not difficult to make. They are built up from standard Genoese cake of various colours and, when properly finished, are very attractive.

The same principles can also be applied for making fancies cut from prepared Battenburg lengths.

Because Battenburgs are covered with marzipan, a fairly firm, not too sweet but moist Genoese is essential to create the right blend of texture and flavour. Buttercream or jam may be used for sandwiching and fixing the marzipan.

It is a style of work that offers ample scope for imagination and craftsmanship. But one word of warning: do not over-elaborate and do not work the marzipan too thick.

The choice of marzipan must rest with the confectioner. The invertase No. 2 is excellent, while at the other end of the scale the high fondant marzipan No. 3 works and keeps well. The general purpose marzipan may also be relied upon.

The most common form of Battenburg is made from pink and yellow Genoese. A sheet of each colour is trimmed and sandwiched with red jam. This may be pressed overnight to give an even thickness and a firm crumb. Strips of the sandwiched Genoese are then cut off exactly the thickness of the individual sheets of Genoese. The cut strips are laid flat and spread with jam. A further cut strip is then laid into position so that the yellow Genoese is lined with the pink and the two strips together make up a square.

BRIDGE BATTENBURG

For this, prepare a cream by first soaking 6 oz dry crumbled macaroon biscuits in sherry. When soaked but not completely softened, blend into 12 oz well-beaten buttercream. This quantity will do three strips, 18 in by 2½ in wide, as illustrated. For the cake, layer three, ½-in deep strips of Genoese with the sherry cream. Mask the outside with standard buttercream and lightly chill. Meanwhile, sheet-out natural marzipan and prepare as illustrated in Figs 16.1-16.5. The playing-card suites are cut from very thin red and black marzipan and inlaid into the surface as described under 'Inlaid work' (refer to article 12).

Making the Battenburg

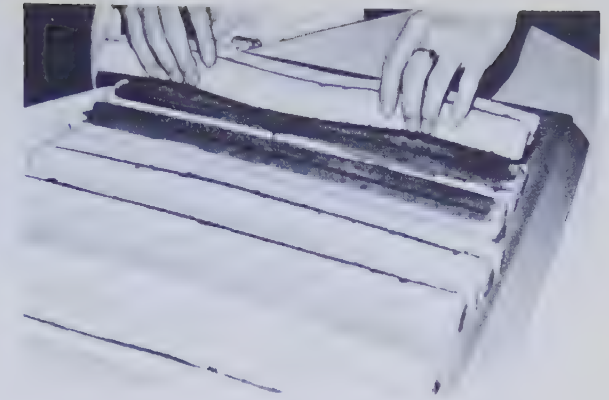


Fig. 16.1 Laying the sandwiched strips together to form alternate coloured squares.

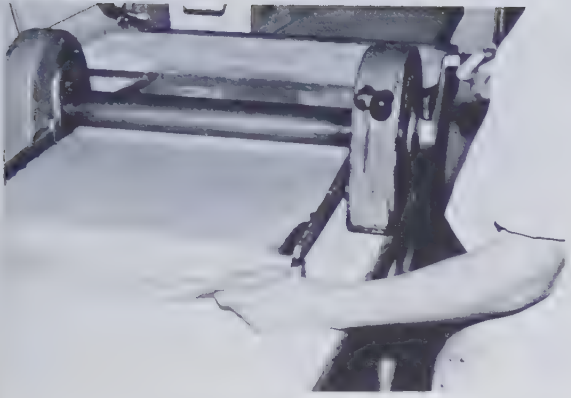


Fig. 16.2 Marzipan can be sheeted with polythene on either side.

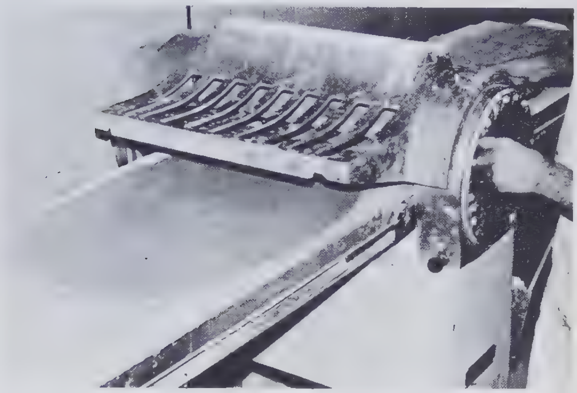


Fig. 16.3 Power pastry rollers can be used as an alternative method.

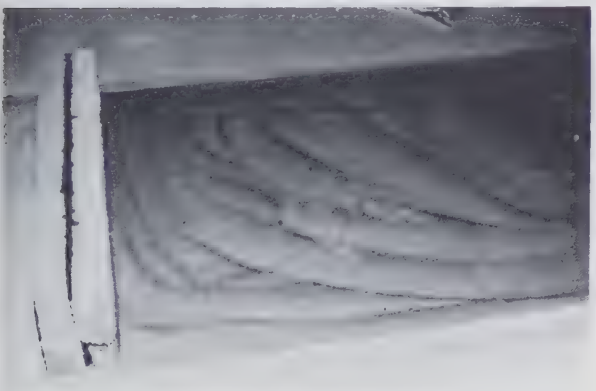


Fig. 16.4 The top sheet of polythene is removed and the trimmed marzipan spread with hot apricot *purée*. A prepared length of Genoese is placed in position.

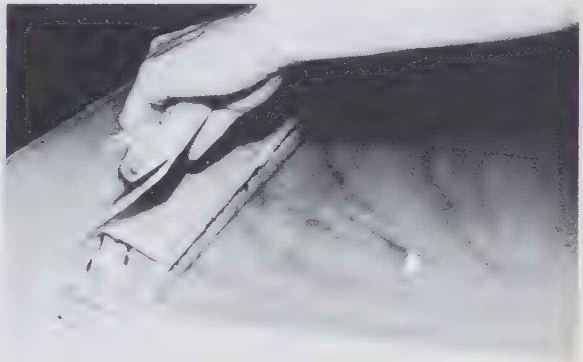


Fig. 16.5 The Genoese is rolled over the marzipan by pulling the polythene until the four sides are covered.

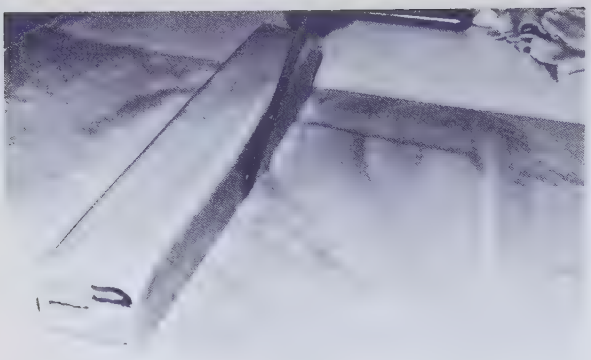


Fig. 16.6 Trimming off with a blunt knife. A perfect finish is obtained on the marzipan surface.

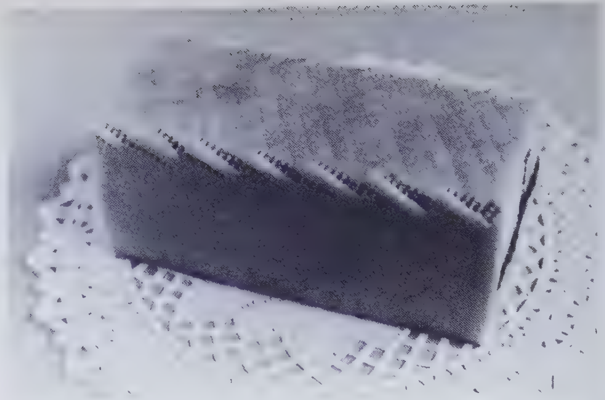


Fig. 16.7 A strip such as this presents no wrapping problems. The cheaper marzipan No. 3 was used for this sample.

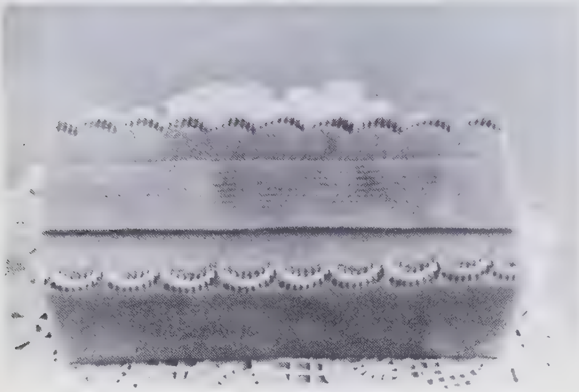


Fig. 16.8 A strip of ribbed marzipan runs like a ribbon along the centre of the top.

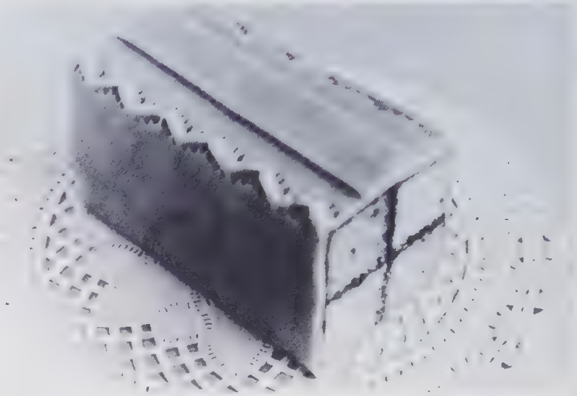


Fig. 16.9 A portion of Battenberg decorated along the top edges with the marzipan nippers.

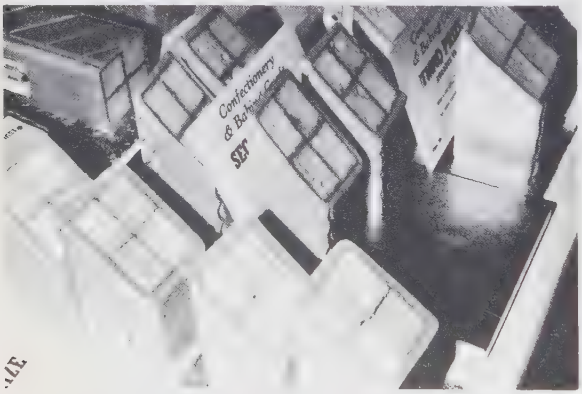


Fig. 16.10 Examples of prize-winning Battenberg. Genoese may be used in alternate colours.

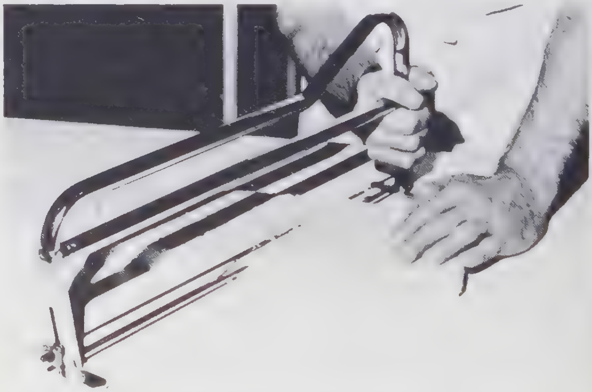


Fig. 16.11 A harp is a useful tool for cutting multi-strips from Genoese.

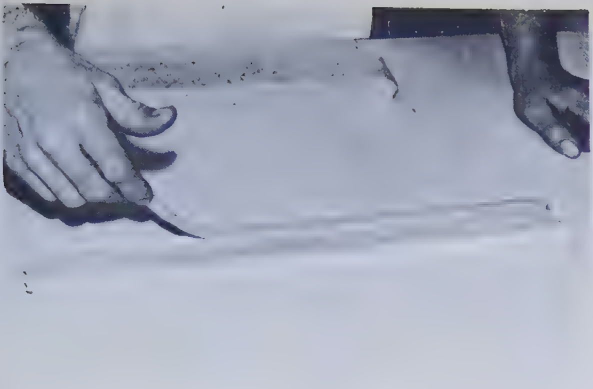


Fig. 16.12 The strips of Genoese may be simply layered with buttercream or jam. Here three rolls of marzipan are sandwiched between cream and layers of cake.

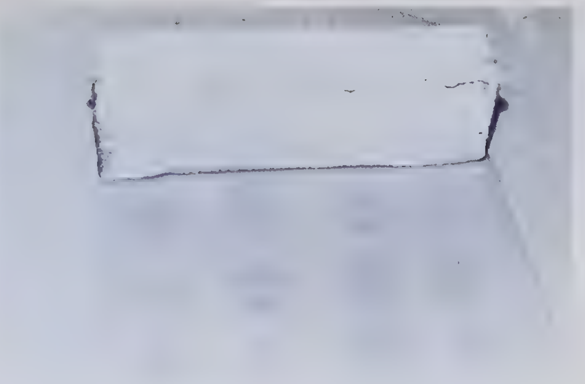


Fig. 16.13 The prepared length of Battenberg cake is masked with cream on three or four sides depending on whether the marzipan is to be all round or only on top or sides.

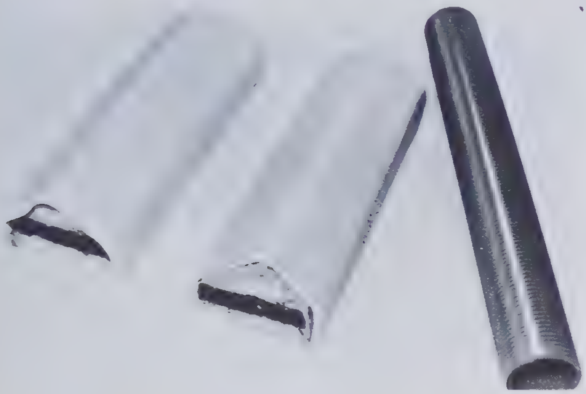


Fig. 16.14 The sheeted marzipan may be used plain or patterned with rollers.

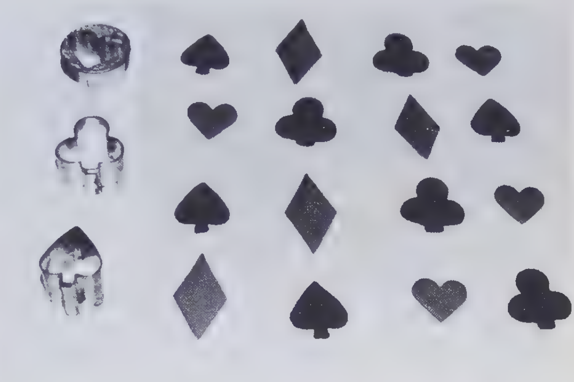


Fig. 16.15 Simple bridge decorations for cake covered on top and sides.

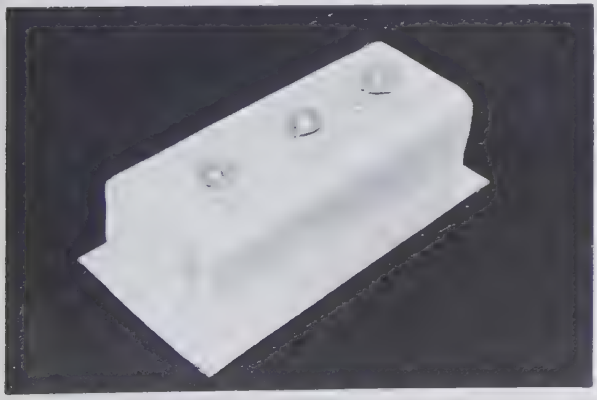


Fig. 16.16 Another completed Battenberg with flower decorations.

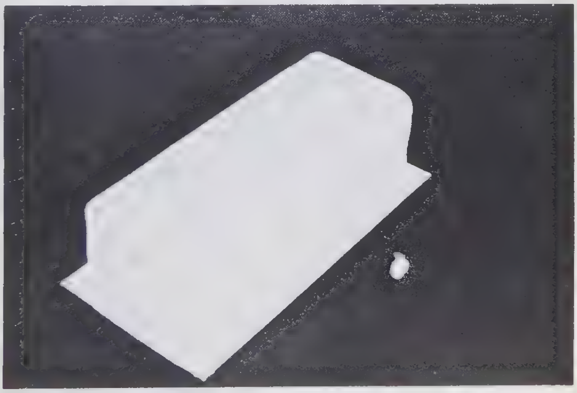


Fig. 16. 17 These Battenbergs are made from whole strips of Genoese, ½ in deep.

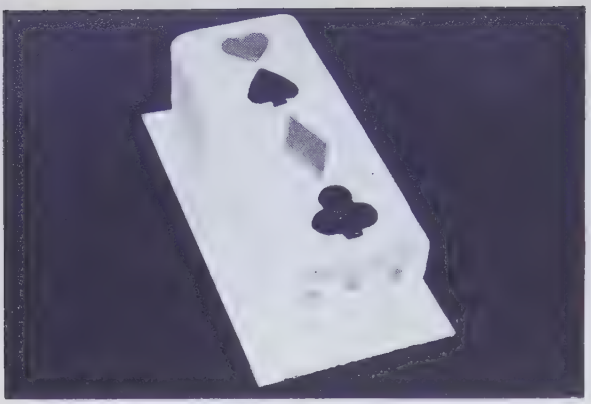


Fig. 16.18 The marzipan is patterned with a squared roller and reversed before wrapping round the prepared Genoese.

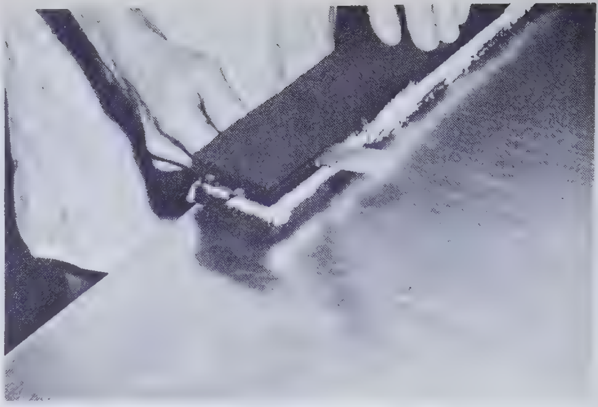


Fig. 16.19 Cut-Genoese, in chocolate and yellow is sandwiched in two alternate lengths: yellow–chocolate–yellow, and chocolate–yellow–chocolate.

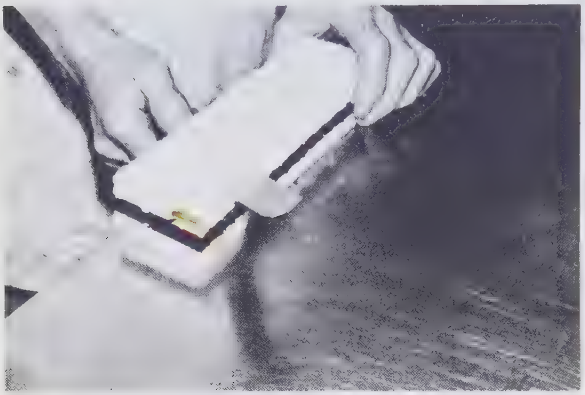


Fig. 16 20 Cut diagonally against the edge of a table or tray.

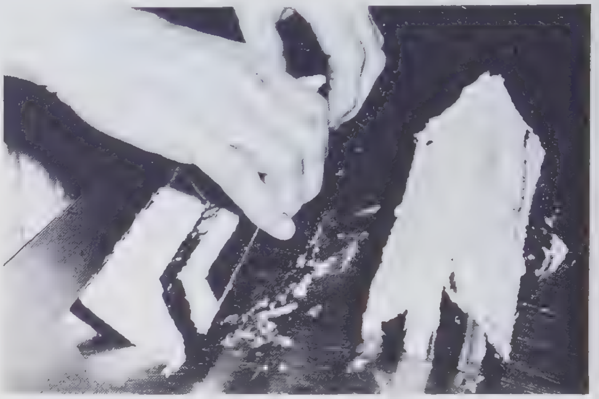


Fig. 16.21 The cut pieces are backed yellow to chocolate with cream, using one cut length from each strip.

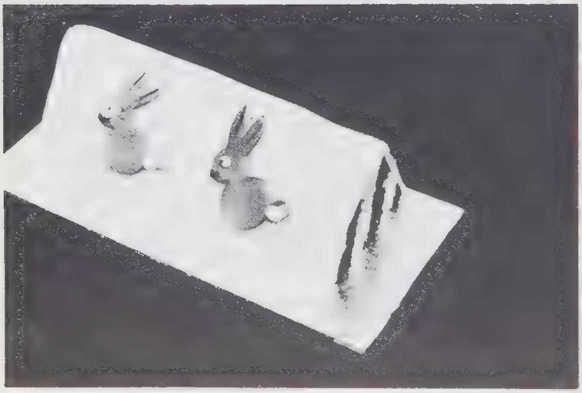


Fig. 16.22 Finish as before, covering on either two or three sides.

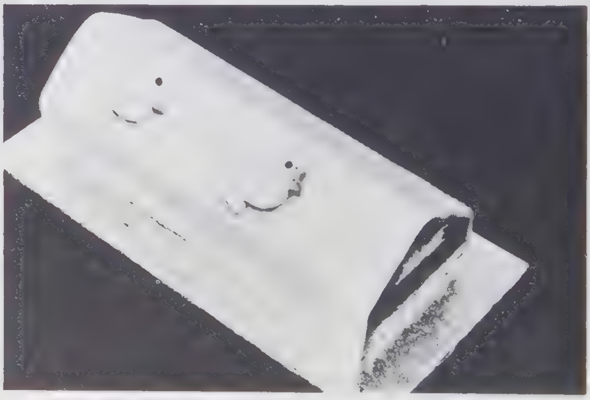


Fig. 16.23 A diagonal design covered with marzipan decorated with a roller.

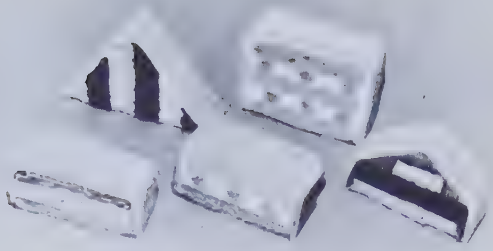


Fig. 16.24 A small selection cut from strips for fancies.

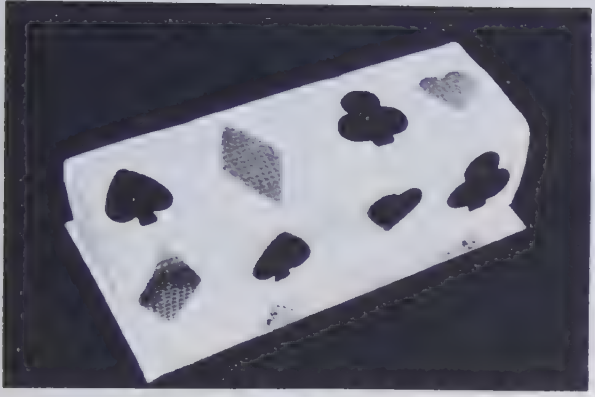
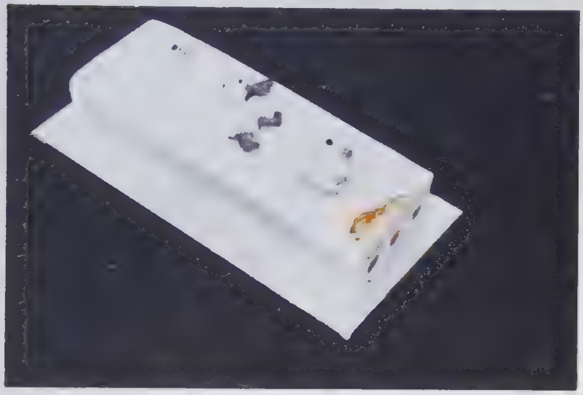


Fig. 16.25 The marzipan is patterned with a squared roller and reversed before wrapping round the prepared Genoese.



Figs. 16.26 and 27 These cakes, made up of shallow strips, are suitable for Easter or children's parties.

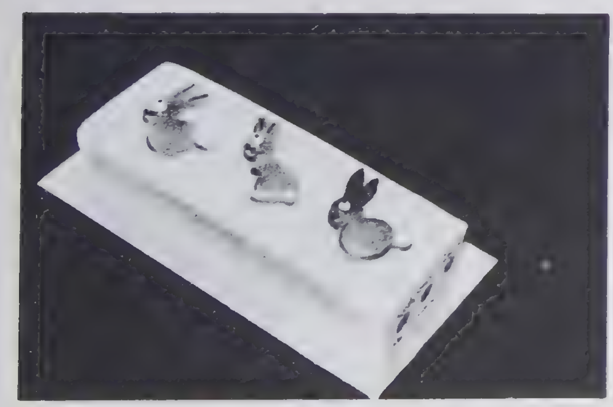


Fig. 16.27

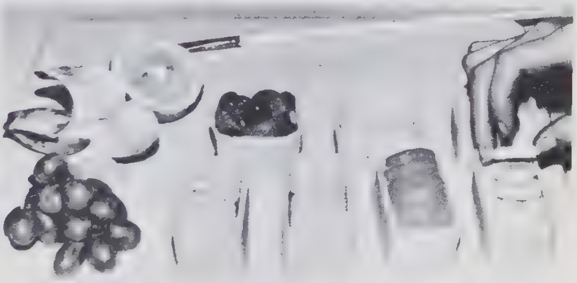


Fig. 16.28 Fresh fruit can also be used to top pieces of cut-Genoese, wrapped round with natural marzipan to make special dessert fancies or a fruit gâteau.

17. Simnel cake

This rich fruit cake which is made during Lent and Easter is surrounded by many colourful tales regarding its origin. Stories go back to the thirteenth century and even to Biblical times. In some districts, it is still the custom for young people to carry Simnels to their mother on Mid-Lent or Mothering Sunday.

It is recorded that, in the reign of King Edward VII, the royal baker, Lambert Simnel, produced a cake in the shape of a crown to please his royal master. Although different in substance, the modern Simnel cake follows this principle in that the cakes are 'crowned' with a ring of marzipan for decoration. This feature, together with the inclusion of prepared marzipan which is baked in the centre of the cake, characterizes the modern Simnel.

One cannot be dogmatic regarding recipes, for there are fairly wide variations from district to district. Crumb colour may vary from quite a light-golden-brown to very dark and spice may be added from 1 to 3 oz per 4 lb butter or fats. The wise confectioner will adopt the two main features of inside and finishing marzipan to a suitable recipe to meet his particular needs. In this way it is possible to build up quite a reputation for this speciality for Lent and Easter.

A good typical recipe is as follows:

3 lb 8 oz (1·6 kg) butter
8 oz (0·225 kg) shortening
3 lb 8 oz (1·6 kg) brown sugar
1 lb 8 oz (0·68 kg) raw marzipan
5 lb (2·27 kg) eggs (4 pt)
5 lb (2·27 kg) flour
4 lb (1·825 kg) currants
5 lb (2·27 kg) sultanas
2 lb (0·91 kg) cut mixed peel
1 oz (0·028 kg) mixed spice
As desired caramel colour
As desired egg colour
Zest and juice of 1 lemon and 1 orange

Take care to prepare the fruit thoroughly and, if possible, stand overnight with the fruit juice and zest. Make up on the sugar batter method and bake at 330°F. (165°C.).

For the centre marzipan make up the following:

4 lb (1·825 kg) raw marzipan
1 lb (0·454 kg) bloomoist (invert sugar)
4 oz (0·11 kg) sponge crumbs

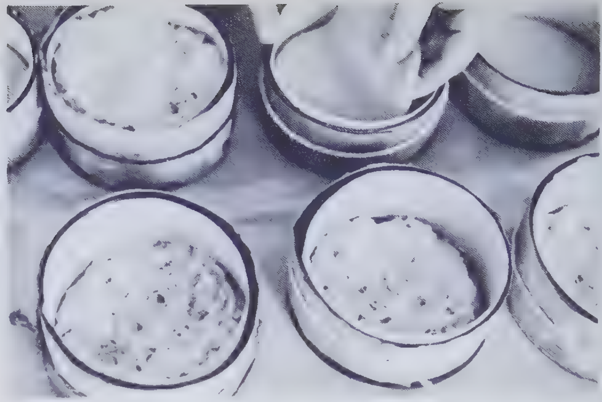


Fig. 17.1 Scaling-out and laying the centre marzipan on half the batter. The cold baked cakes are brushed with apricot *purée* and crowned with marzipan—3 oz for a 5½-in cake.

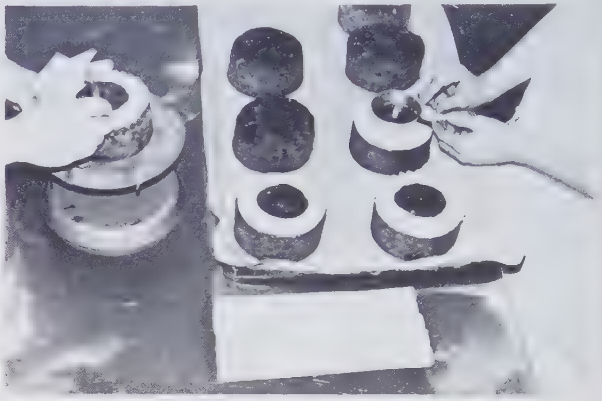


Fig. 17.2 The round cutter is used as a guide. Choose good quality marzipan to stand toasting without undue flow. Egg-wash, and brown in hot oven (450°F., 230°C.).

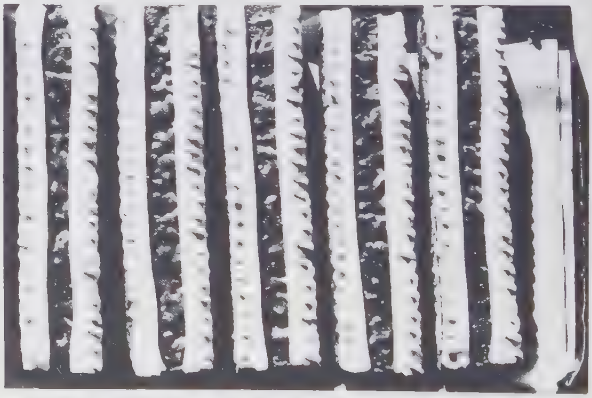


Fig. 17.3 Slabs 14 x 7 in are cut down the middle and finished on the trays like the round cakes. The marzipan strips are 1 in wide and their weight about 3¾ oz.

2 oz (0·055 kg) glycerine (optional)
As desired egg colour

Mix all the ingredients together to a clear workable paste. This mixing gives a nice soft-eating marzipan which will not crystallize out and go hard in the cake. The pieces required should be cut out in readiness for scaling. It is an advantage to use pre-gelatinized starch for dusting, as this will also help to seal the marzipan during baking. The circles of marzipan should be cut ½ in less in diameter than the hoops being used and should be ¼ to ⅜ in thick. Scale at 1 lb 2 oz for 5½-in hoops and 2 lb 4 oz for 7-in hoops.

Half the batter is deposited into the hoops and after flattening the centre, marzipan is placed into position and then the remaining batter placed on top.

The cakes are flattened in the usual way and baked with plenty of protection. Immediately after removal from oven, glaze with good strength bun solution.

Over the years I have used the following recipe for Simnel. It is not spiced but has become a very popular seasonal speciality.

4 lb 12 oz (2·165 kg) butter
1 lb 8 oz (0·68 kg) raw marzipan
4 lb (1·825 kg) brown sugar (light pieces)
5 lb 4 oz (2·385 kg) flour
4 lb 12 oz (2·165 kg) frozen egg
Egg colour
2 lb (0·91 kg) currants
7 lb (3·2 kg) sultanas
1 lb (0·45 kg) mixed peel
4 lb (1·825 kg) cherries
Sugar batter method.

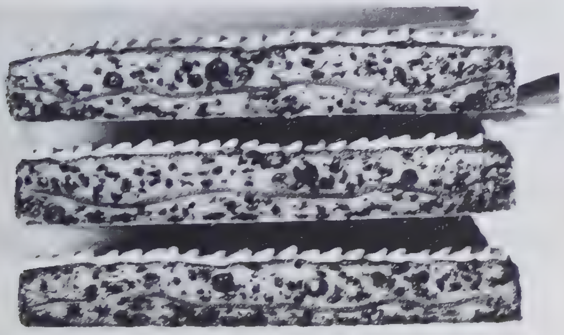


Fig. 17.6 Finished round Simnels. The crown of 13 balls on the centre cake represents Christ and the Apostles. The bottom right plaited form is also very effective. Gold banding completes the cakes.

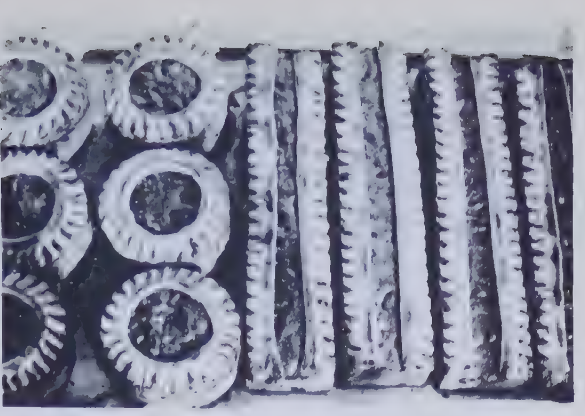


Fig. 17.4 The toasted cakes are glazed with gum arabic solution or a good strength bun glaze immediately they are removed from the oven.

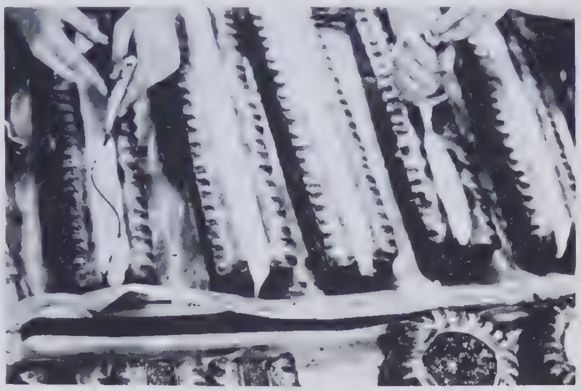


Fig. 17.5 Flooding in with different coloured fondants in readiness for the final decoration, which may be flowers, chicks, or balls of marzipan made with moulding boards.

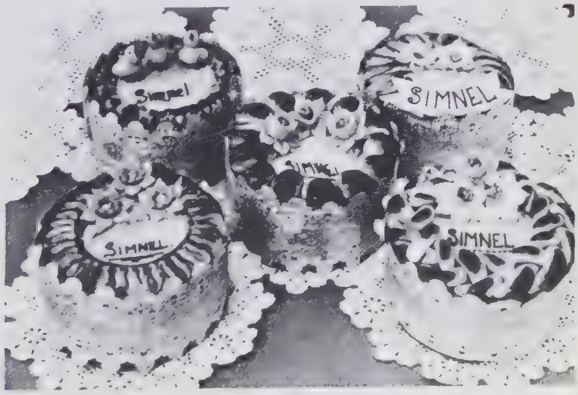


Fig. 17.7 Long slabs cut down the centre. Notice the clear line of marzipan and the moist crumb of the cake.

Easter novelties

Easter offers unlimited scope for the imaginative confectioner and it is the time of year when the shop window can look its most colourful.

There are available all sorts of cutters relating to Easter. In addition the traditional chicks and rabbits of Eastertime can be so easily made. Time really becomes the big problem and, if full advantage of the business opportunities presented is to be taken, the work for Easter must be planned and started well in advance. Marzipan figures can be treated with cocoa butter to increase their shelf life and cut-out items made in advance should be stored carefully.

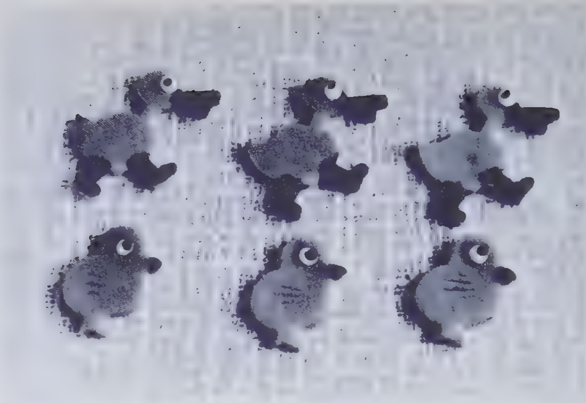


Fig. 17.9 Small cut-out animals can be made well in advance for decorating fancies and gâteaux.

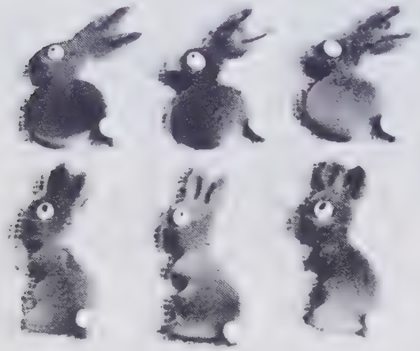


Fig. 17.10 Finish the cut-outs with blobs of royal icing for the eyes and tails and store away from damp and dust.

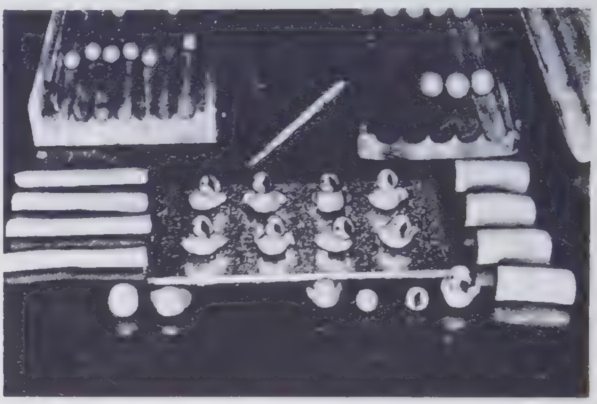


Fig. 17.11 Little marzipan chicks can be quickly made with wooden moulding boards. They are ideal for setting in small nests of biscuit or other base.

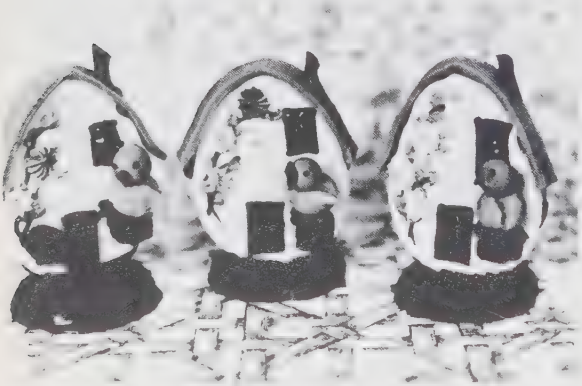


Fig. 17.12 Novelty houses from an oval base of sweetpaste or shortbread, covered with marzipan and the back dipped in chocolate. Complete while lying flat and mount the chick on a biscuit.

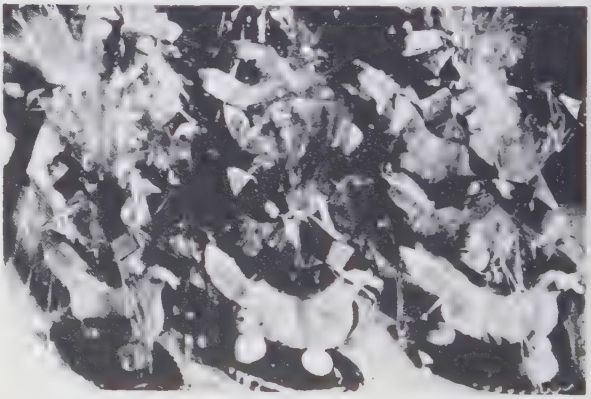
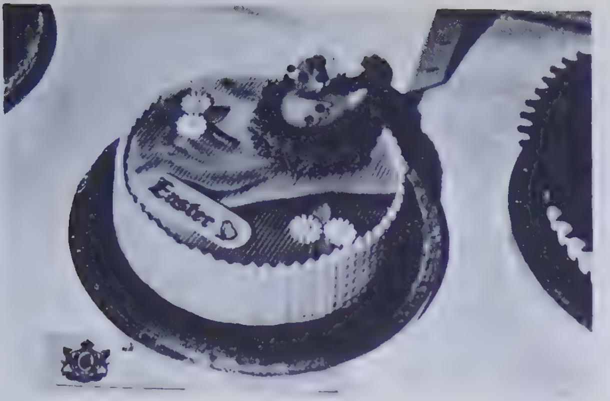


Fig. 17.13 Mother hen and chick mounted on an oval shortbread and wrapped in cellulose with a bright bow to secure.



EASTER GATEAUX

Fig. 17.14 Competition Easter novelty gâteaux can often suggest ideas for commercial application.

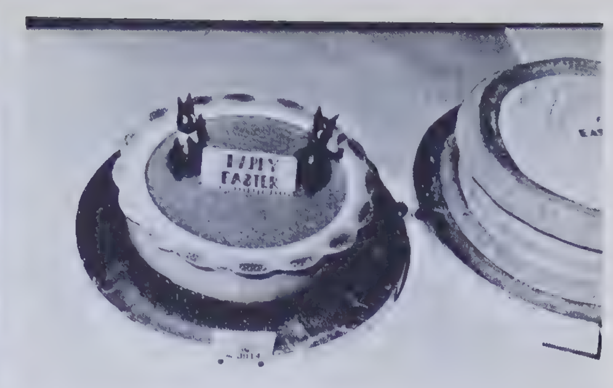


Fig. 17.15 Two simple competition entries with Easter motifs.

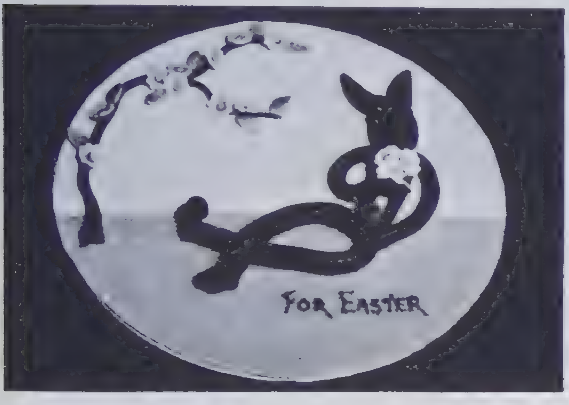


Fig. 17.16 Easter cake top in marzipan with rabbit in Swiss style.

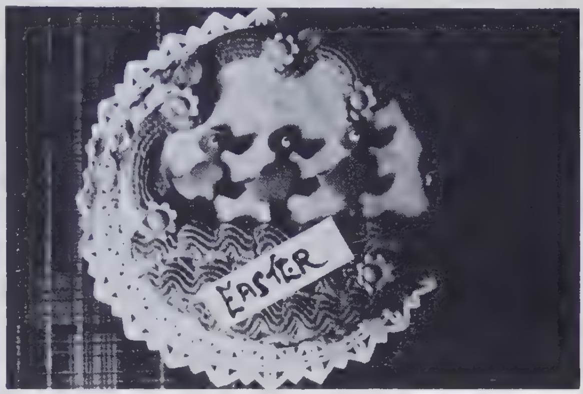


Fig. 17.17 The base and top scroll are French macaroon of piping consistency (see French macaroon, p. 145). Stand the piped macaroon overnight then bake at 380°F.

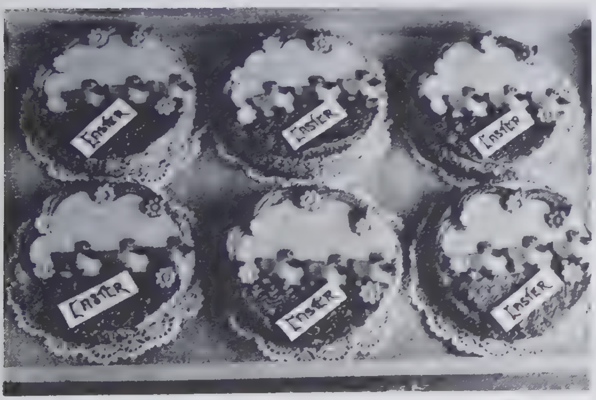
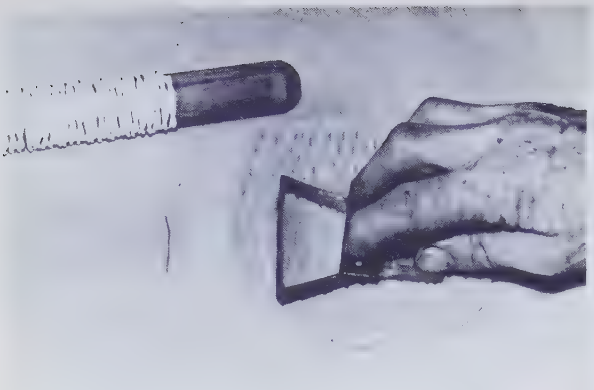


Fig. 17.18 The prepared parts allow for easy flow-line production with consistent quality. Mask the gâteau base with fondant or buttercream.



Novelty basket for Easter

Fig. 17.19 Natural marzipan is marked with the coiled wire roller and cut with the cutter made at home from steel banding.

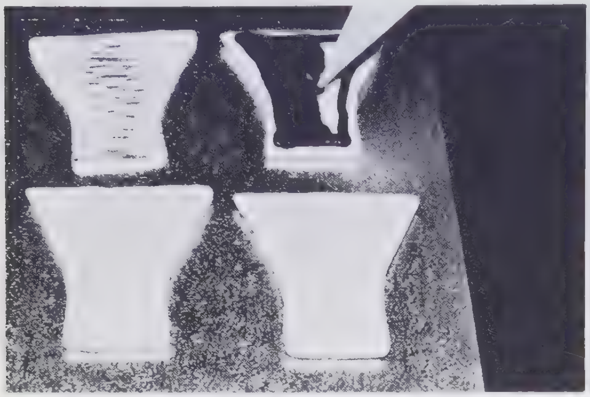


Fig. 17.20 The top is toasted with a gas flame to give a rich brown tint, and when cool the pieces are inverted and backed with chocolate.

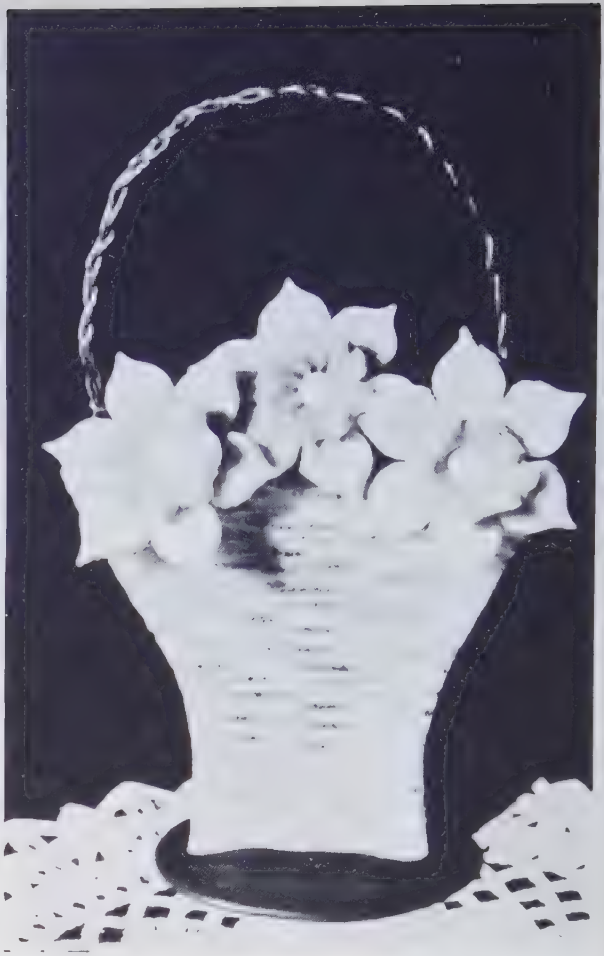


Fig. 17.21 When firm mount on an oval chocolate base. Decorate with cut-out flowers or rout biscuits. Add a golden handle of wire or plastic and a card 'For Easter'.

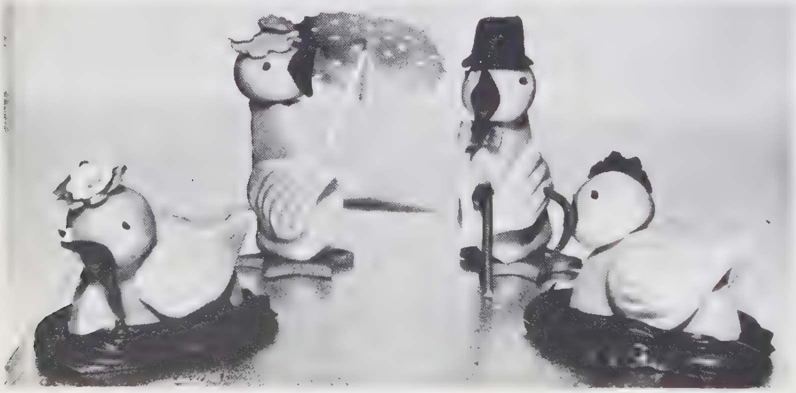


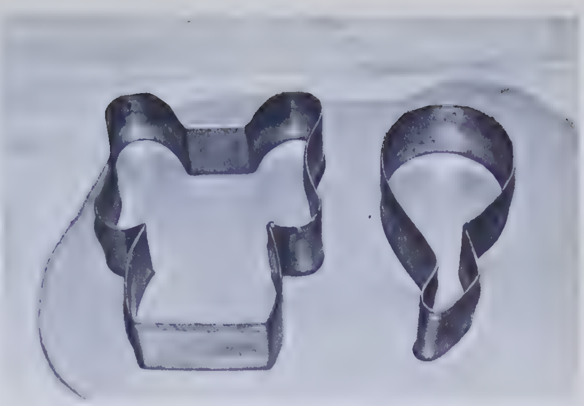
Fig. 17.22 Figures that are appropriate as alternatives for Easter decoration.

18. Animated Easter eggs

There are many ways in which marzipan can be used to decorate Easter eggs. Many of the figures of rabbits and chicks can be used for decoration. Probably one of the most outstanding ideas has been to create flat animal features to mount on the eggs. Mr Fred Burton, of Eccles, developed this work to a very high standard and examples of his craftsmanship have been shown at numerous exhibitions.

The bold treatment of the eggs creates a most attractive and distinctive novelty.

Special cutters were developed for this work and the ideas shown will no doubt suggest many possibilities for the development of this form of decoration for Easter eggs.



MAKING THE ELEPHANT

Fig. 18.1 Two cutters are used. The marzipan should be tinted grey and rolled out ¼ in thick.

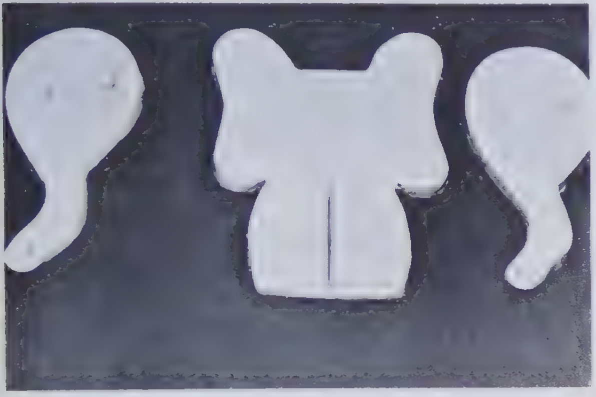
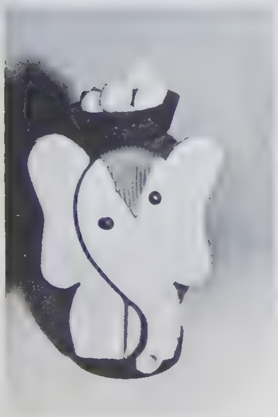
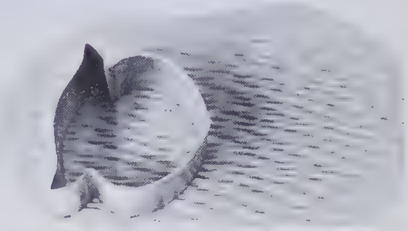


Fig. 18.2 The legs are divided as shown, toes, eyes, mouth are marked and a few ridges on the trunk. Pipe the eyes with royal icing and chocolate. Leave to set before mounting.

Fig. 18.3 The moulded Easter egg is set on a solid disc of chocolate and the body of marzipan attached with chocolate, then the trunk. A basket of Easter eggs completes the novelty.





Making the owl

Fig. 18.4 Again a special cutter is needed although this can be improvised. The cutter can be used for quite a number of items.

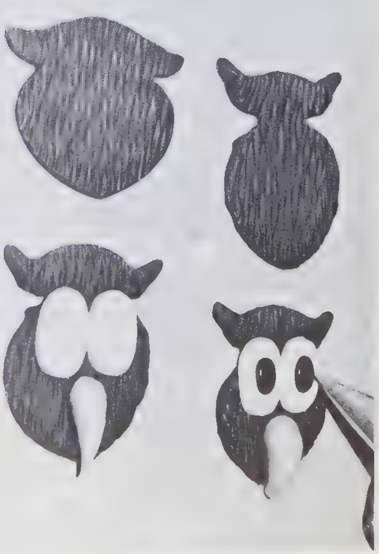


Fig. 18.5 *(Right)* The ears are nicked and the head re-rolled to lengthen the features. Use a small oval cutter for the eyes and pipe in with chocolate. The beak is shaped from white marzipan.

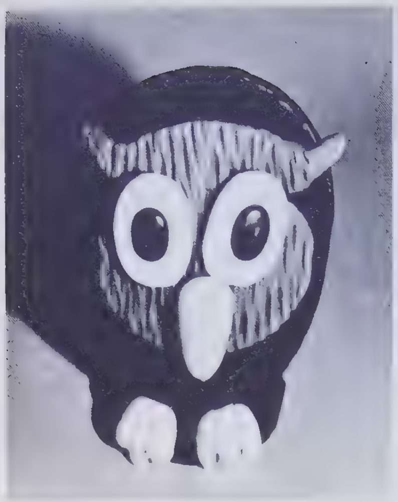


Fig. 18.6 *(Left)* Light brown marzipan is suitable for the owl, marked with the wire-covered roller. The claws are made from white marzipan and the head stuck on the chocolate egg with chocolate.

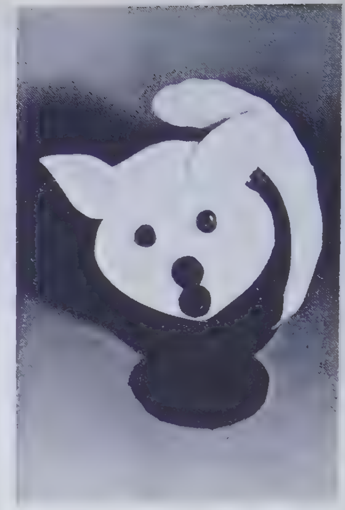


Fig. 18.7 *(Right)* Using the same cutter, quite a simple cat can be made. The head is attached to the egg, with a white marzipan tail at the side.

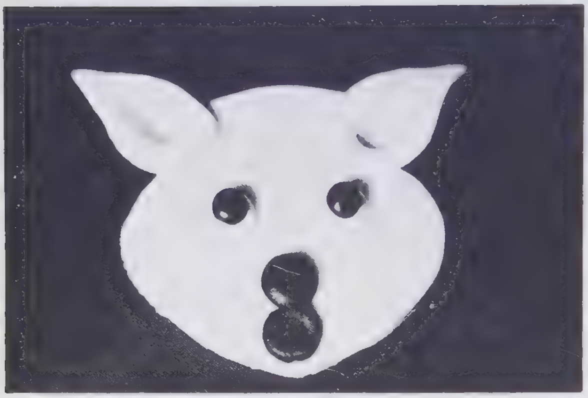


Fig. 18.8 Use black marzipan for nose and mouth. Cut out the ears and press them into place with a spoon-shaped modelling tool. The whiskers are piped in with royal icing.

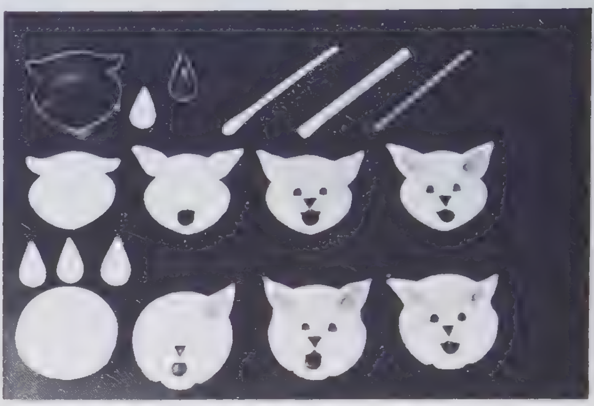


Fig. 18.9 Many different features can be created: ears can be inlaid with pink, and eyes with another colour. Below, a circle of marzipan is shown instead of the special cutter.

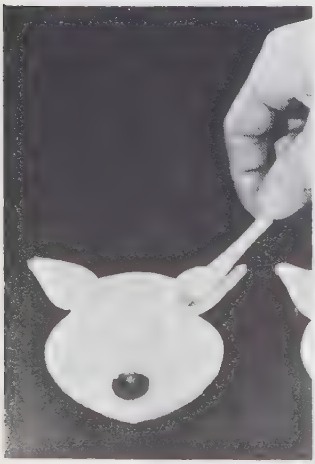


Fig. 18.10 Mould the ears with spoon-shaped tool.

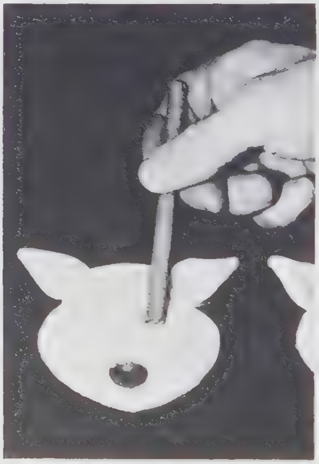


Fig. 18.11 Mark the eyes with ¼ or ⅜-in dowel wood.

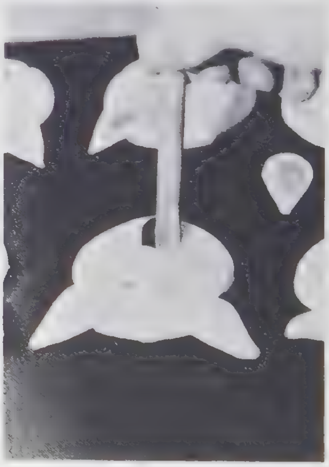


Fig. 18.12 Home-made tool from ½-in.dowel marks mouth.

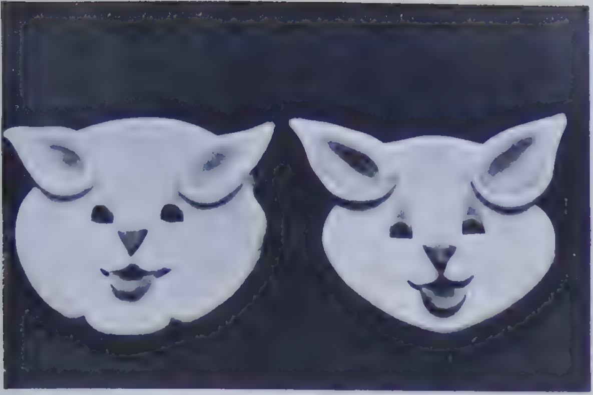


Fig. 18.13 Red marzipan is suitable for nose and tongue. The eyes have been inlaid with green marzipan and a ball of black pressed in with the cone-shaped tool.

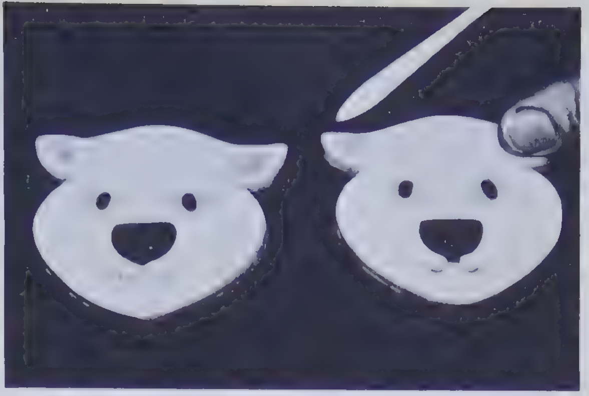


Fig. 18.14 Another treatment with inlaid eyes, and nose of black marzipan. The ears have also been inlaid by pressing in the cut shape of marzipan under polythene.

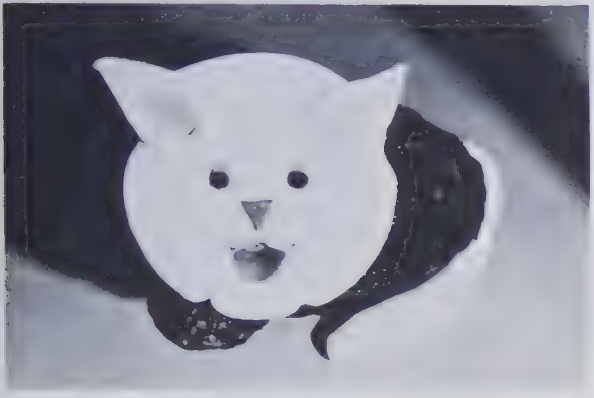
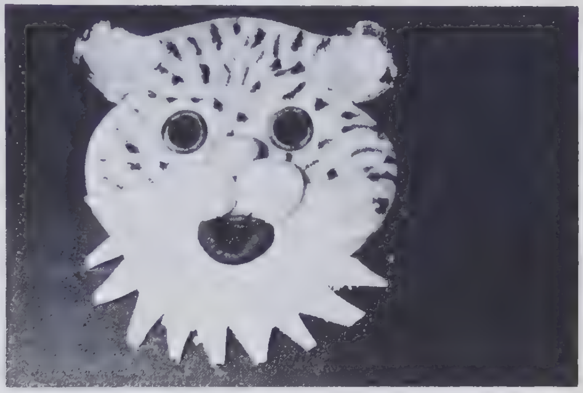


Fig. 18.15 The completed egg. The cat's tail is fixed along the side and extended over the top.



The tiger

Fig. 18.16 This is made with the same cutter. Use yellow marzipan and paint the stripes with chocolate colour.

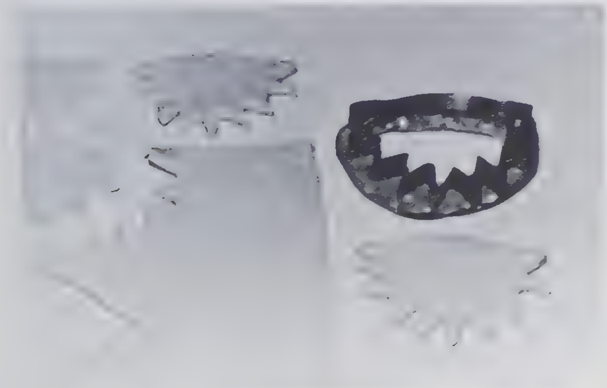


Fig. 18.17 An improvised cutter is used for the white face mask. A ball of pink marzipan and two white balls mark the nose and upper mouth.

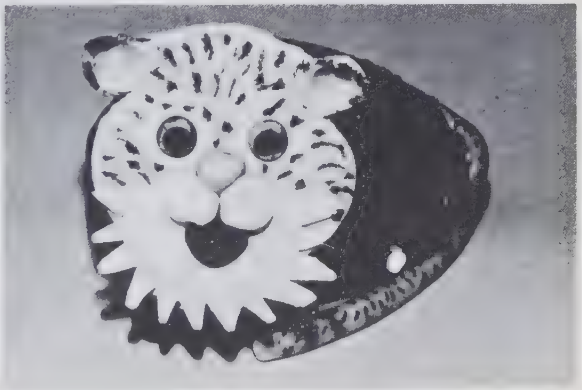


Fig. 18.18 The completed tiger with the striped tail. The mouth is pressed in from an oval of red marzipan, the eyes are green and black.

Rabbits with moulded head

Using moulded Easter eggs for the bodies, very attractive rabbits can be made. The chocolate on the eggs should be mottled to give a furry effect. Approximately 3 oz marzipan is required for the head. Yellow marzipan should be used and, if possible, the moulded pieces should be allowed to stand overnight in the starched tray. The piece of marzipan is made round and then egg-shaped.

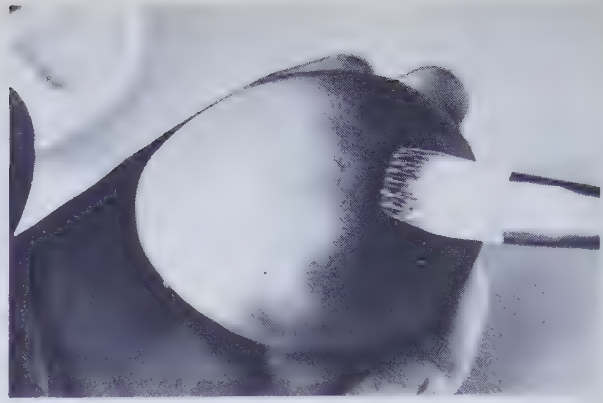


Fig. 18.19 The set-piece of marzipan is tinted brown for the back of the head. The brown is shaded into yellow towards the front.

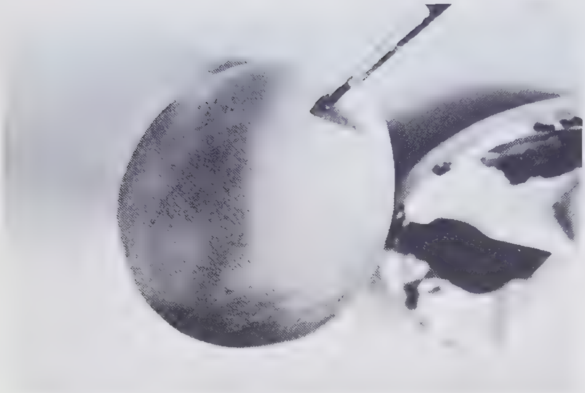


Fig. 18.20 A small triangle is painted in red for the nose.

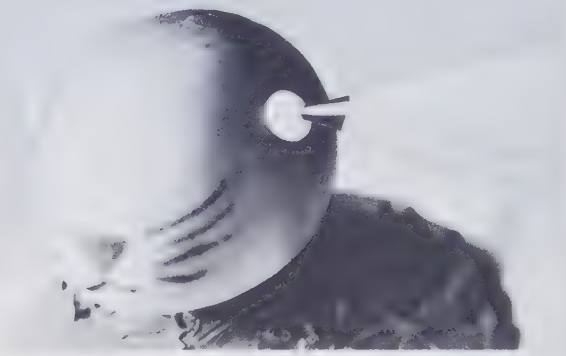


Fig. 18.21 The mouth and whiskers are painted in chocolate with a fine brush and the eyes are piped with royal icing.

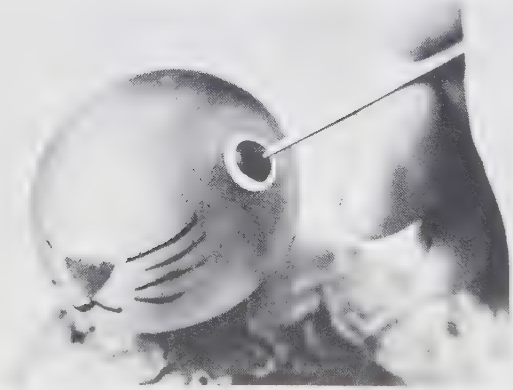


Fig. 18.22 They are then finished with small buttons of chocolate which may be put into place with a sharp cocktail stick.

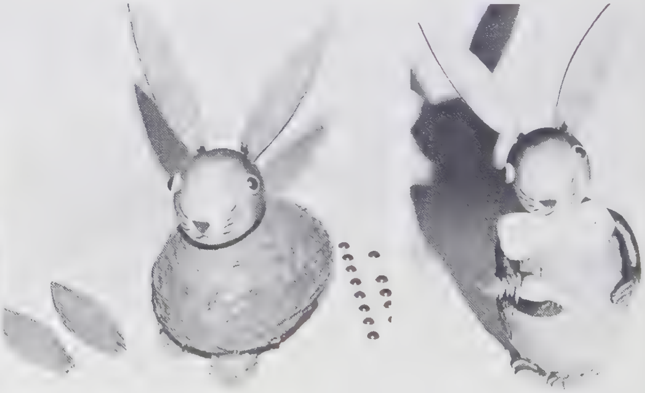


Fig. 18.23 For ears spread chocolate on greaseproof paper laid on cocktail sticks. When set, cover with another layer of chocolate. Cut into required shapes. Pipe two front paws.

19. Marzipan fruits

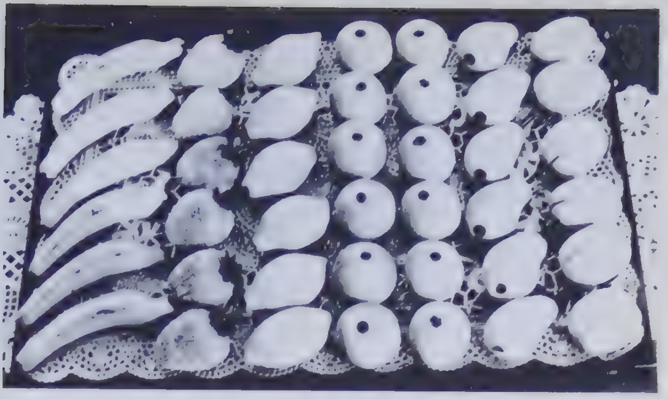


Fig. 19.1 A variety of small marzipan fruits. They can also be placed in suitable paper cases for counter sale.

During the Christmas season there is always a demand for marzipan fruits. Besides finding a ready sale over the counter, either sold loosely or attractively boxed, marzipan fruits form a very useful decoration for Christmas cakes. Modern marzipans keep well and there is no reason at all why this type of work cannot be put well in hand long before the main pressures of Christmas production. Teamwork is the most satisfactory way of obtaining a good output. When the workers are working singly, production can become tedious, resulting in loss of enthusiasm and in quality. A competent craftsman or woman assisted by one or wo girls can very profitably produce an attractive range of fruits.

Colouring should be as delicate as possible to give the required effect. Heavy colours should be applied externally. Natural lighter tones can be applied direct to the base marzipan. Use a quality marzipan with known good-keeping qualities. Any of the marzipans given are suitable. The batch size general purpose mix Marzipan No. 6 can be made up without colour where a natural coloured marzipan is required. This marzipan gives a pleasant bite and keeps well without sweating.

For loose counter and packed sale, 1 lb marzipan will make 20 or 21 fruits. Smaller sizes are better for including with *petits fours* or for certain types of decoration on *torten*. The weight and selling price are decisions which can only be made by the business concerned.

LARGE OR LIFE-SIZED FRUITS IN MARZIPAN

Life-sized fruits are sometimes called for, in competitive classes. They also make a very attractive display item demonstrating the confectioner's artistic skill. The invertase marzipan is excellent for this purpose although the marzipan with gum tends to hold a firmer shape. A suitable starch tray will be required in which to set the fruit. This should be covered with soft wax paper or even thin tissue paper to allow the pieces to sink into the starch in their exact shape.

About 6 oz marzipan is sufficient for apples, oranges, bananas, and similar fruits. These quantities are only a general guide and may be increased or decreased to suit personal ideas.

In this class of work, the individual is master of his own creation and the purpose of these notes is simply to give a lead to those who wish to try out their skill.

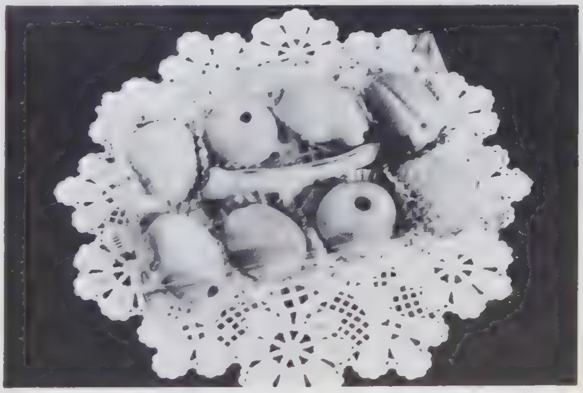


Fig. 19.2 The fruits can be attractively packed in clear acetate boxes.

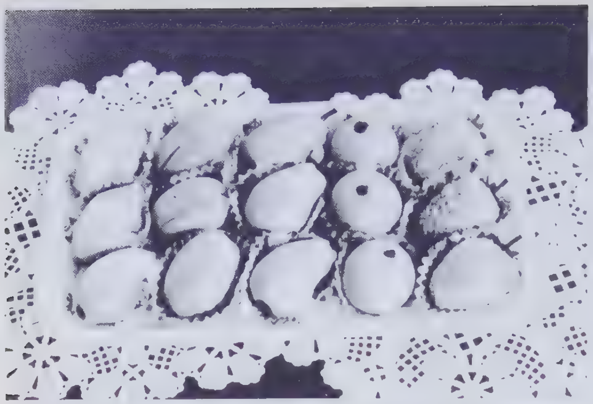


Fig. 19.3 They can be set on moulded polythene or gilt card trays which can then be wrapped in transparent cellulose or shrink wrapped paper.

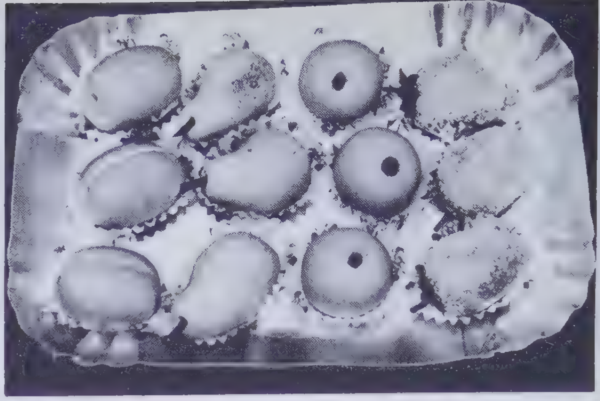


Fig. 19.4 The inclusion of a holly spray and the seasonal motto makes the pack into a very acceptable Christmas gift.

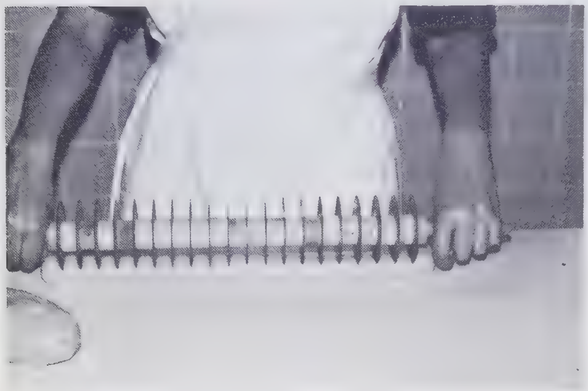


Fig. 19.5 The weighed 1 lb piece of prepared marzipan is rolled to the required length and divided with a suitable marker. This one was self-made to meet our own needs.

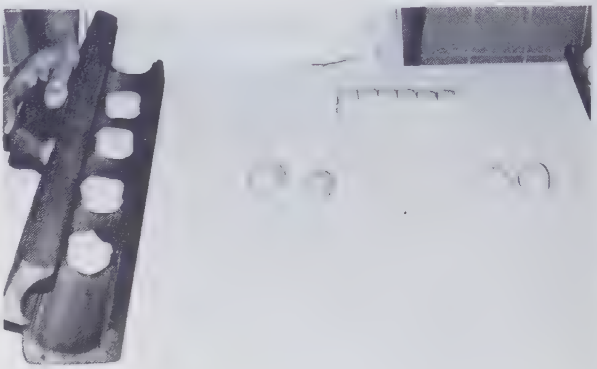


Fig. 19.6 The use of moulding boards can greatly speed production. Oval or round shapes form the starting-point for all the fruits shown. The round should be slightly flattened for apples.

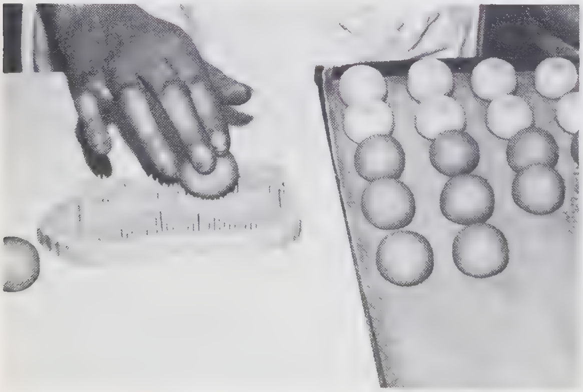


Fig. 19.7 The pimpled marking of the orange and lemon can be made by lightly rolling the round ball of marzipan on a plastic scrubbing brush or board to which seeds have been glued.

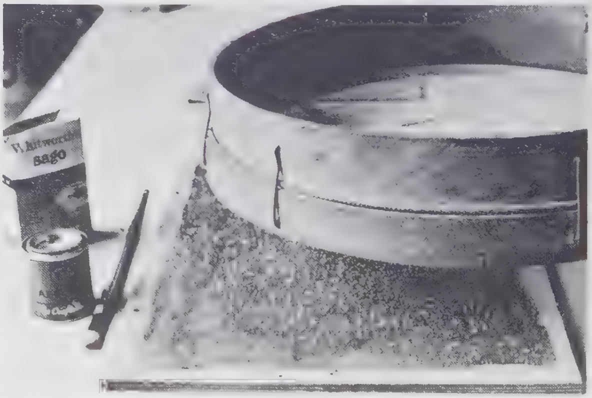


Fig. 19.8 Making the seed board. Old-fashioned glue that does not set too quickly is best. Brush the glue liberally over the wood surface then lightly sift seeds, free of powder, on wet glue.

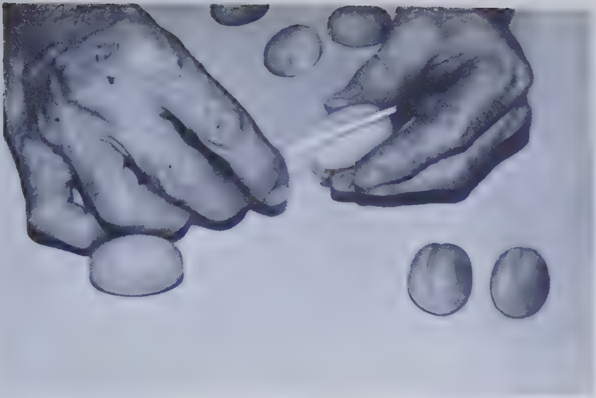


Fig. 19.9 A moulded egg or oval shape forms the basis of the pear, peach, banana, lemon and strawberry. Mark in the crease with a modelling tool or the back of a knife.

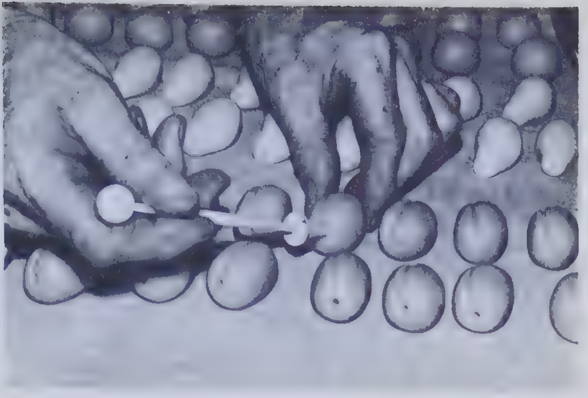


Fig. 19.10 Press between the fingers when setting down to round off the shape. The stalk position is marked in, the same tool having been used for the pears.

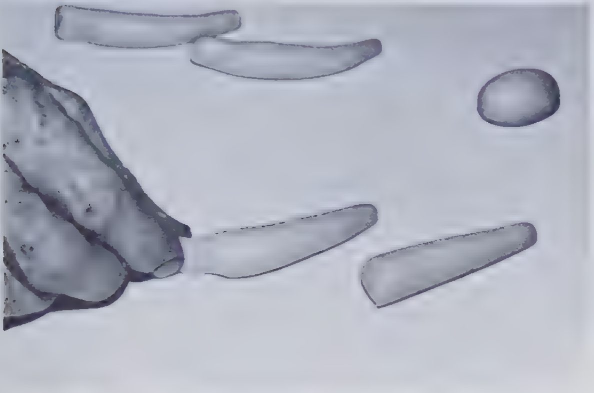


Fig. 19.11 For bananas, the marzipan can be coloured a suitable yellow. Use the oval moulded base shape and roll out like an elongated carrot.

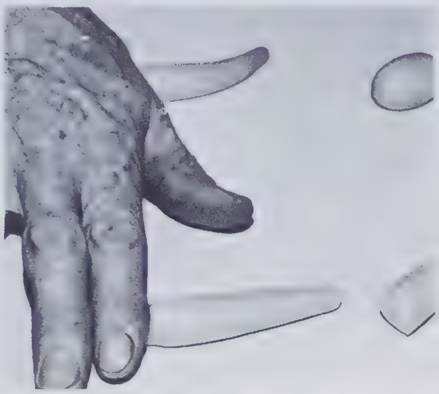


Fig. 19.12 Roll out the thick end to form the spur, then pinch the end between finger and thumb to complete the shaping.

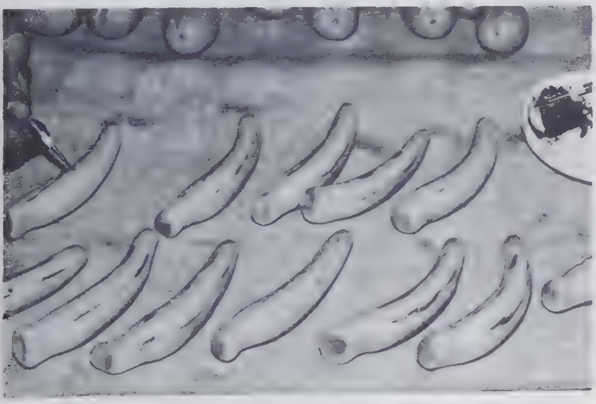


Fig. 19.13 Painting the ridge marking of the banana by hand with a fine brush and chocolate colour.

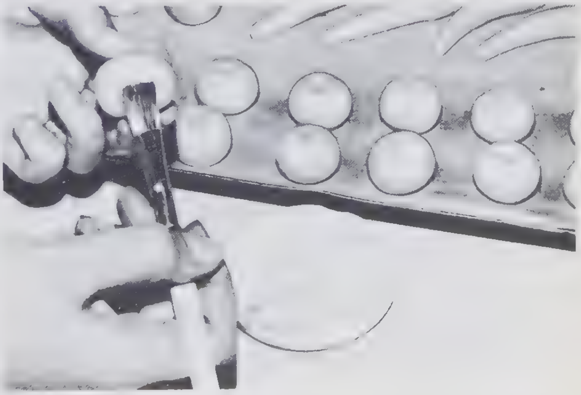


Fig. 19.14 A brush with stiffer bristles is used to streak the rosy side colouring of the apple.

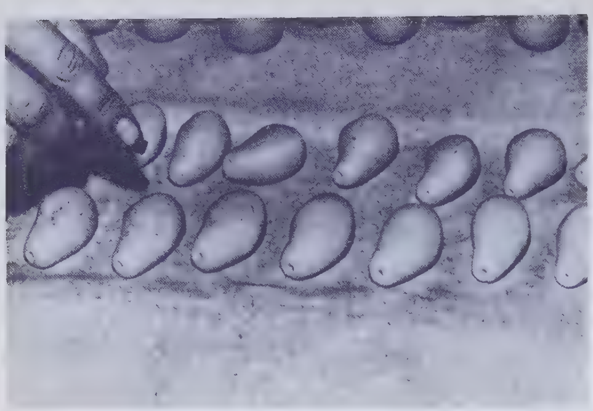


Fig. 19.15 A stiff-bristled stencil brush is ideal for mottling the pears, and an aerograph is the most effective way of blushing other fruit with red.

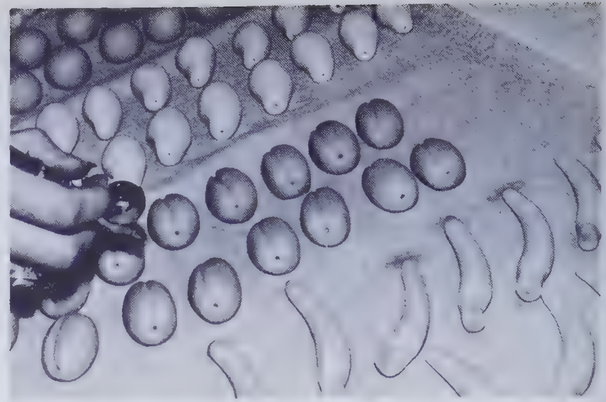


Fig. 19.16 Blushing may also be done with powdered carmine—applied with cotton wool. To complete the peaches dust lightly with a little cornflour in a fine silk cloth.

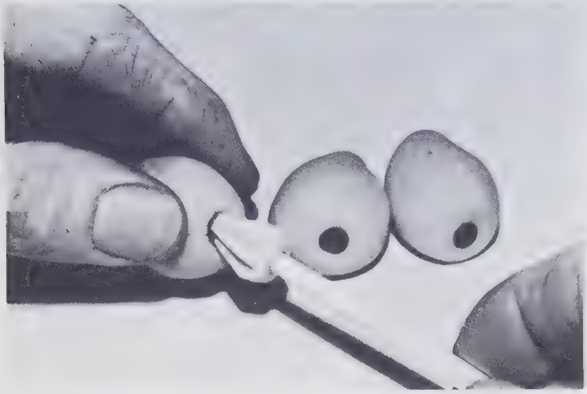


Fig. 19.17 The calyx can be put in with a small piece of marzipan marked with the ridged conical marzipan tool. This tool can also be used for apples.

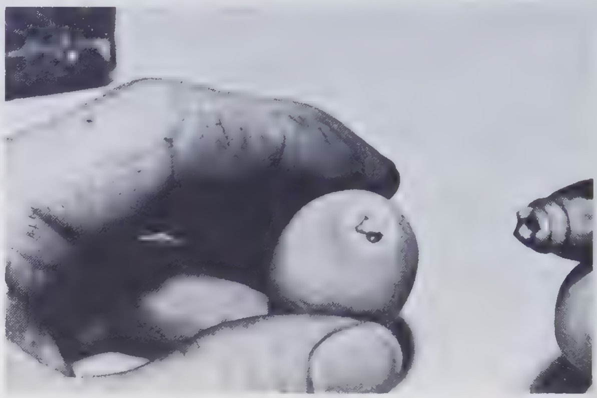


Fig. 19.18 A more realistic effect can be obtained for oranges and lemons if a suitable piece of wood is drilled in the centre, then grooved with a sharp knife or triangular file.

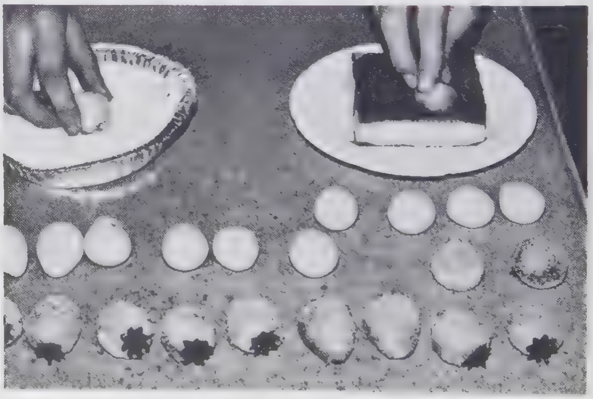


Fig. 19.19 Strawberries can be moulded from an oval shape in pale pink marzipan. Then press them into foam rubber soaked in red-tinted stock syrup, and roll them in fine granulated sugar.

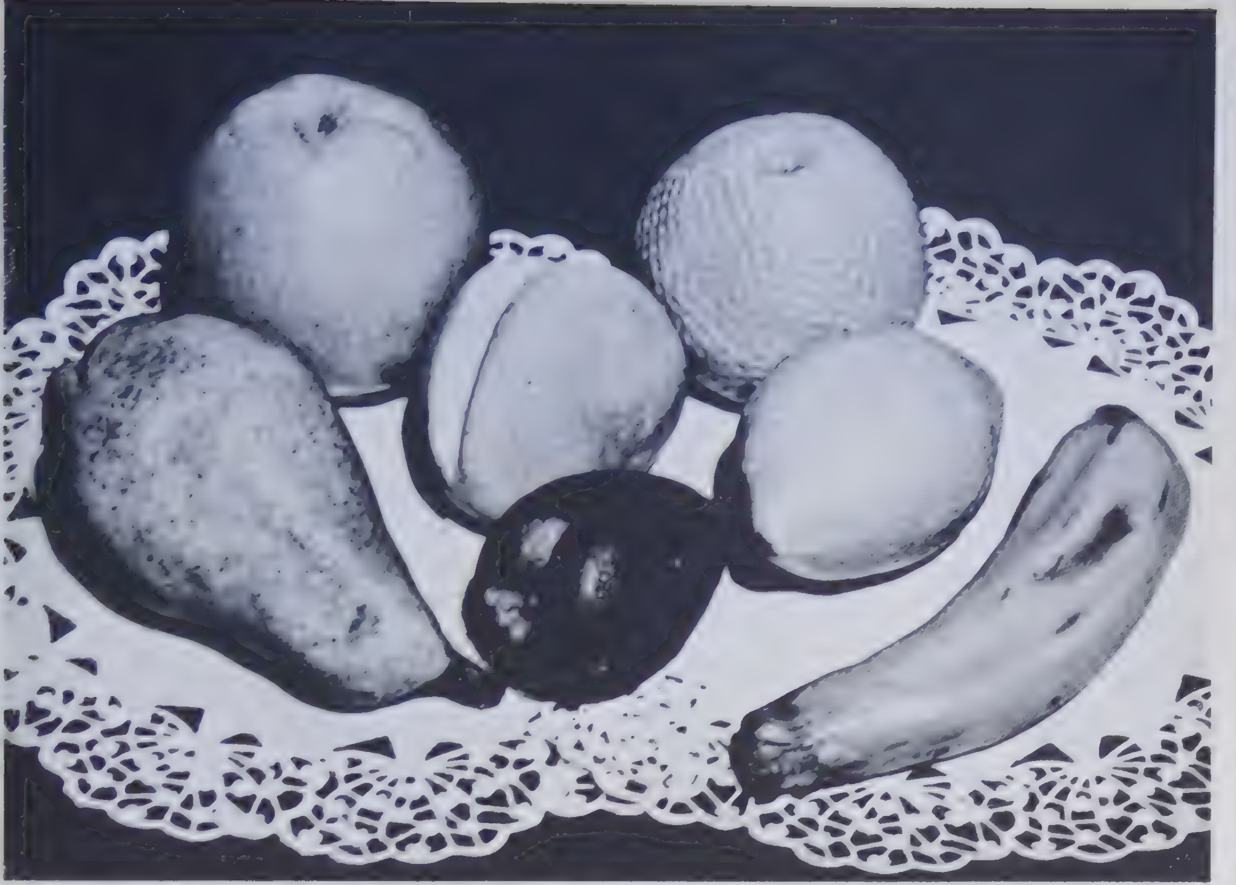
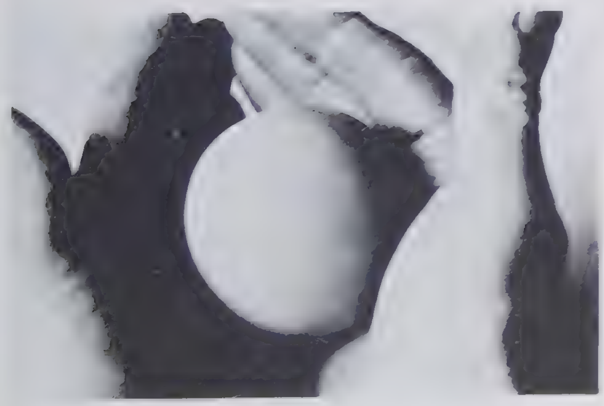


Fig. 19.20 A selection of life-size marzipan fruits by Mr G. Stevens of Birmingham.



Making the fruits

Fig. 19.21 How the perfectly rounded shape is formed in the palms of the hands.

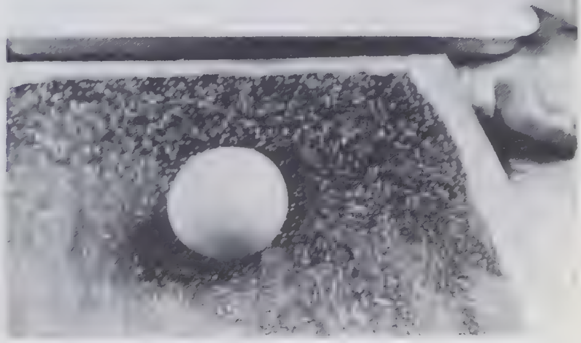


Fig. 19.22 The round shape is gently worked over the seeded board to form the pimpled surface.

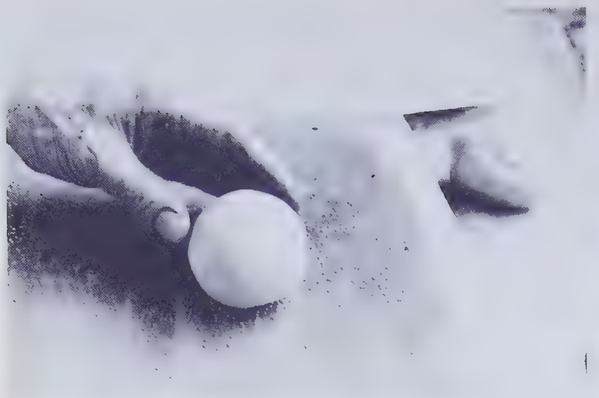


Fig. 19.23 The seeds should not be too close. Some craftsmen prefer bigger grains than sago—such as red rape or tapioca.

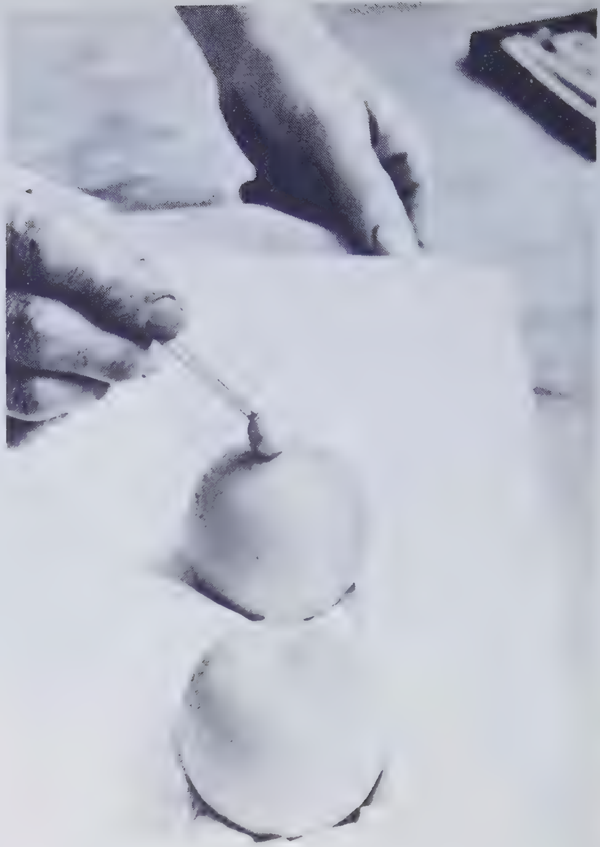


Fig. 19.24 *(Right)* The depression is made to take the calyx. Note how the work is done with the oranges in position in the starched tray.

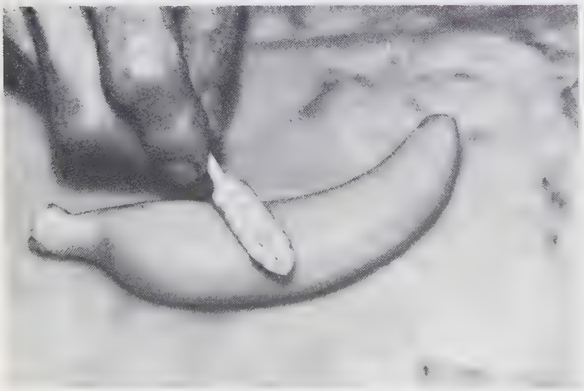


Fig. 19.25 The flat surfaces of the banana are marked in with the modelling tool which also gives them a polished finish. Working over polythene will achieve the same effect.

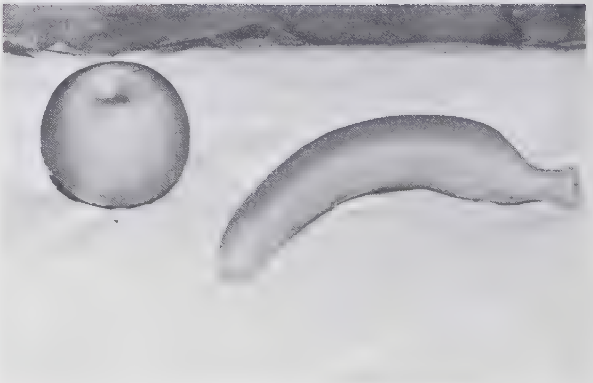


Fig. 19.26 Completed banana and apple shapes. These must be allowed to dry thoroughly on the starched tray and should be turned to ensure that the other side is dried out before colouring.

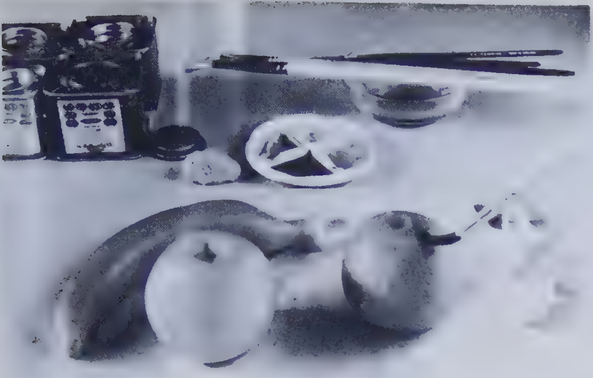


Fig. 19.27 The orange may be sprayed or the colour applied with a soft brush and for quicker drying it may be diluted with isopropyl alcohol. Check colour tones on paper first.

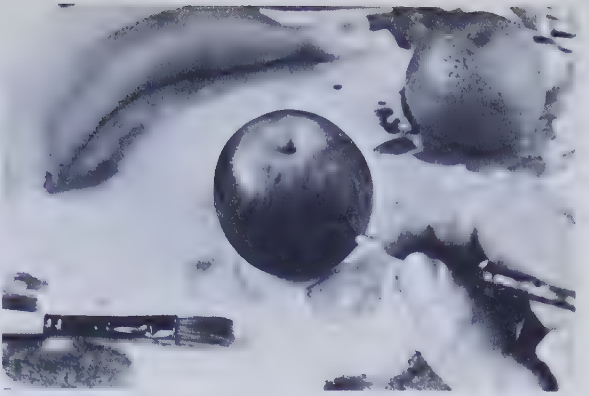


Fig. 19.28 Painting a rosy apple. The main red blushing is applied to the base colour with the flat bristled brush, and the red streaks are then painted darker with a smaller brush.

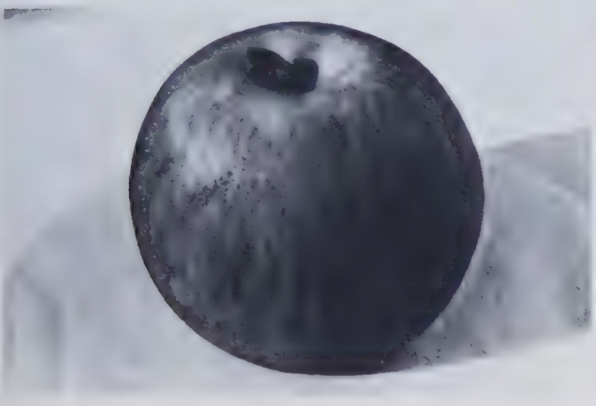


Fig. 19.29 Use the flat brush again where necessary. The marzipan stalk should be allowed to dry before being attached to the apple.

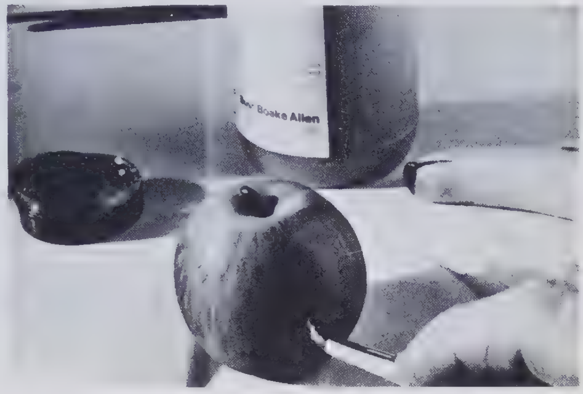


Fig. 19.30 Appearance is improved with the application of either confectioner's or cocoa butter varnish with spray or soft brush. Cocoa butter gives a waxy glaze—melted 150° to 160°F. to 160°F.

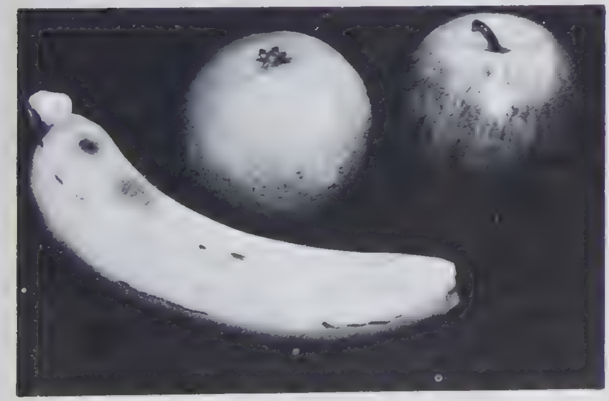


Fig. 19.31 The very realistic completed fruit.

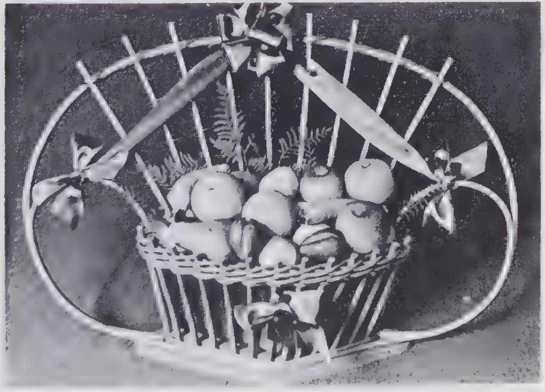


Fig. 19.32 A fine display basket of life-sized fruit, again by Mr G. Stevens of Birmingham.

MARZIPAN CHESTNUTS

Besides the fruits already dealt with there are many other common vegetables and nuts that can be made in marzipan. The chestnut is a typical example and offers an additional 'fillip' to sales in October, when chestnuts ripen and conkers become the pride and joy of every schoolboy.

The centre of the chestnut may be made of marzipan or ganache and should be rolled into a ball approximately 1-in in diameter. The prepared balls can be mounted on to creamhorn cones for chocolate dipping, or cocktail sticks can be used. The centres should weigh approximately 1 oz.

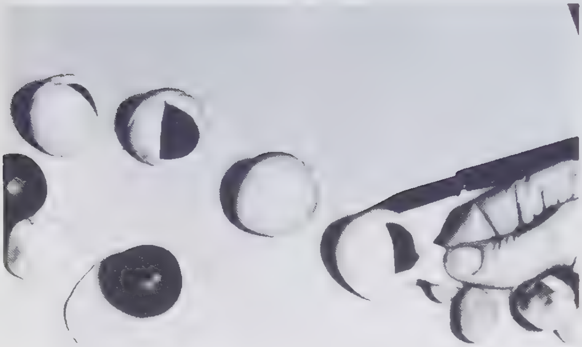


Fig. 19.33 When set, chocolate-dipped chestnut centres should be placed in 3-in (7·5 cm) cut-out rings of natural marzipan. Carefully fold in the nut, putting the sealed end to the bottom.

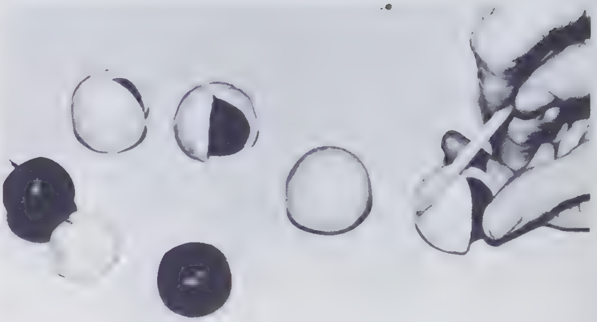


Fig. 19.34 A segment is cut with a knife and peeled carefully away, then the remaining segments are marked with the modelling tool and cut-out quickly, working with two operatives.

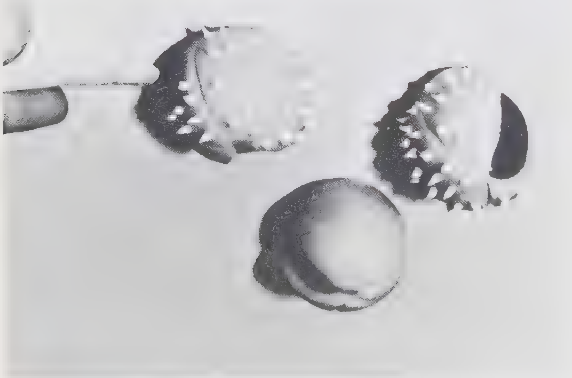


Fig. 19.35 The segments should be marked so that the marzipan does not adhere to the chocolate. Pipe on the spikes with royal icing.

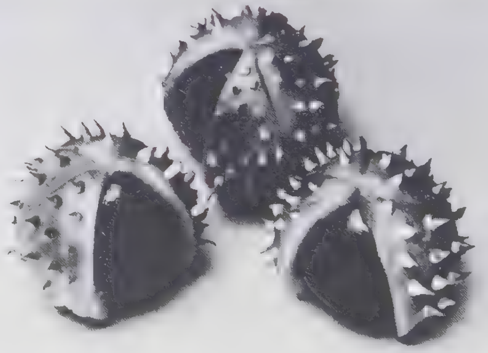


Fig. 19.36 To complete, first spray with pale green, avoiding the chocolate centre, then lightly tint with brown. Glaze the chocolate with confectioners varnish.

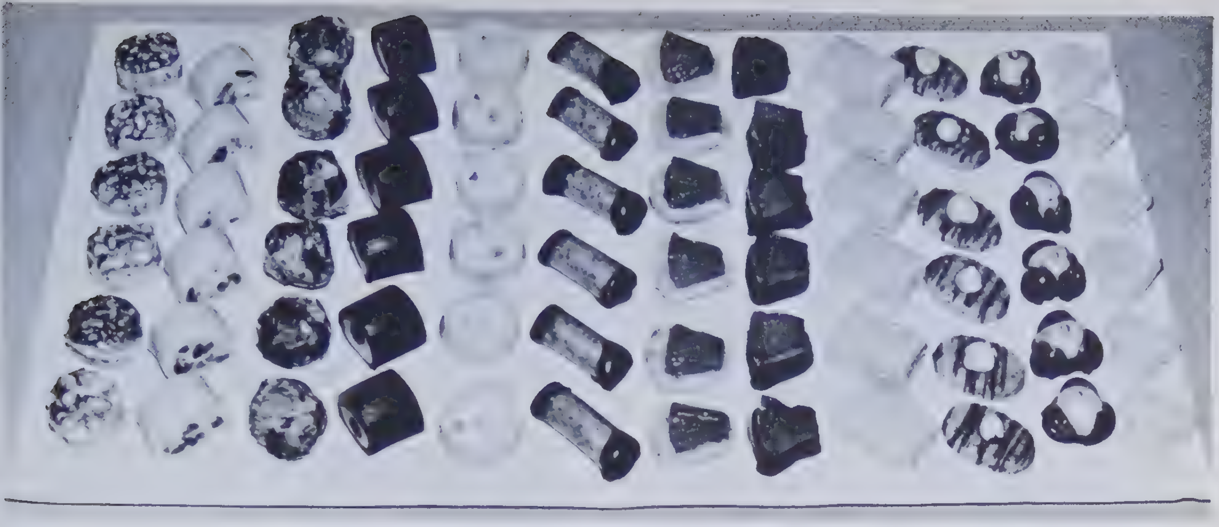


Fig. 20.1 Home-made sweets on a moulded polystyrene tray.

20. Marzipan sweets

Marzipan sweets offer another sales opportunity for the baker-confectioner. Marzipan is popular and the competent confectioner can quite easily develop a range of sweets that will enhance his reputation.

The modern box of *petits fours* has become, to a large extent, a loose assortment of marzipan shapes. Although marzipan can be very economically presented in this way, the selection of marzipan sweets described here sets out to produce a variety of flavours in a distinctive range. Modelling Marzipans Nos. 1 and 2, the invertase marzipan or Cake Marzipan No. 6 without colour are all suitable for this work.

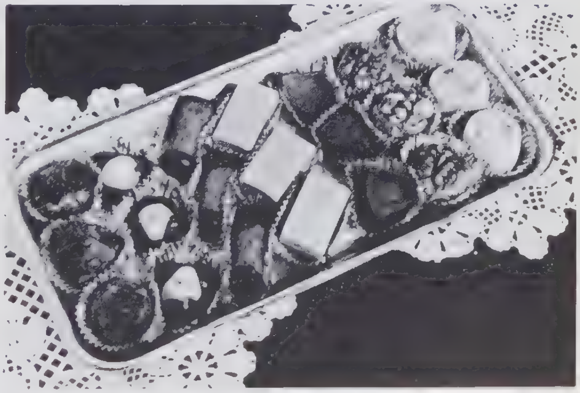


Fig. 20.2 Other varieties from the range, packed in a clear acetate box with lid.

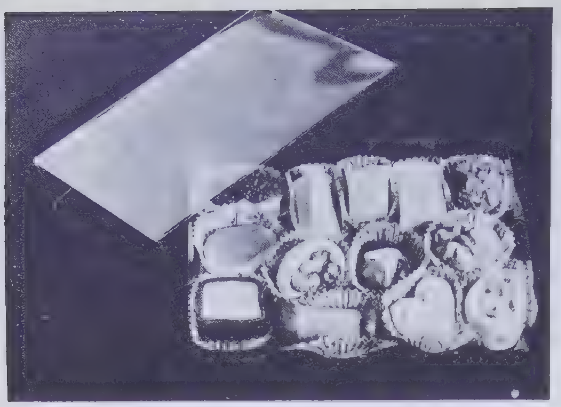


Fig. 20.3 A dozen varieties, each of which offers useful ideas. For walnut marzipan, chop finely or roll 12 oz (330 g) broken walnuts and mix with 2 lb (910 g) natural marzipan and 4 oz glucose.

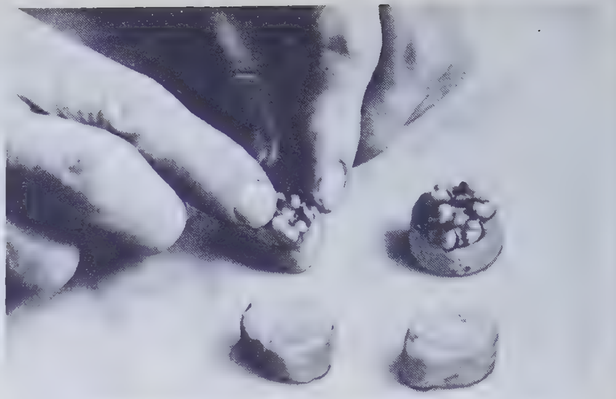


Fig. 20.4 Roll out 7 oz (200 g) of the walnut mixture 16 in long, and cut into 20 portions. For the tops, boil walnut halves in stock syrup for 2-3 minutes and drain.

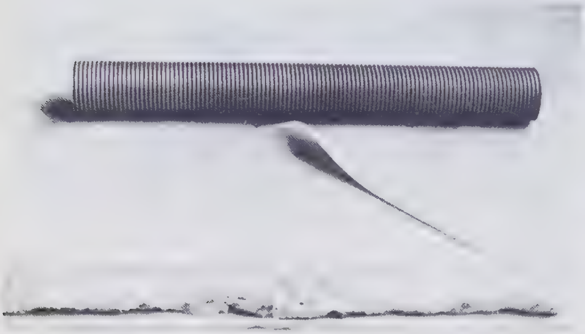


Fig. 20.5 Cherry or pineapple rolls, 8 oz (225 g) each, are covered with yellow marzipan. Mix 6 oz (170 g) of the chopped fruit with 1 lb (455 g) natural marzipan. Flavour the cherry with kirsch.

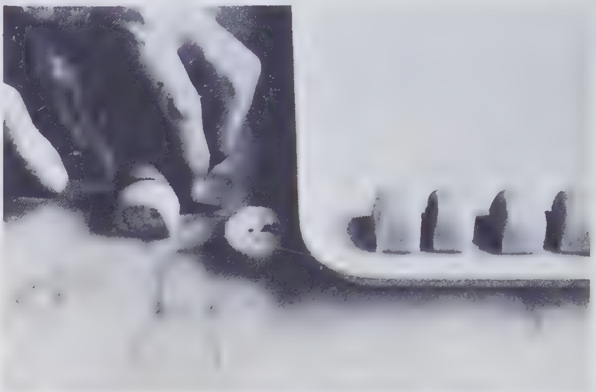


Fig. 20.6 Cut rolls into pieces $^7/_{10}$ in (2 cm) wide. The cherry is shown second left of Fig. 1, and the pineapple is fifth. Use also raisins, ginger or nuts.

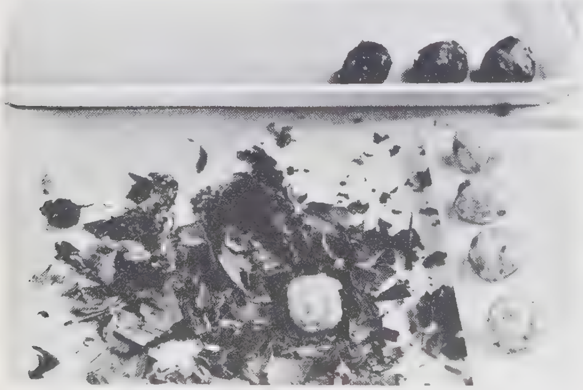


Fig. 20.7 Balls of the previous mixture can be rolled in chocolate vermicelli or in flaked couverture which gives an unusual finish and does not detract from the marzipan flavour.

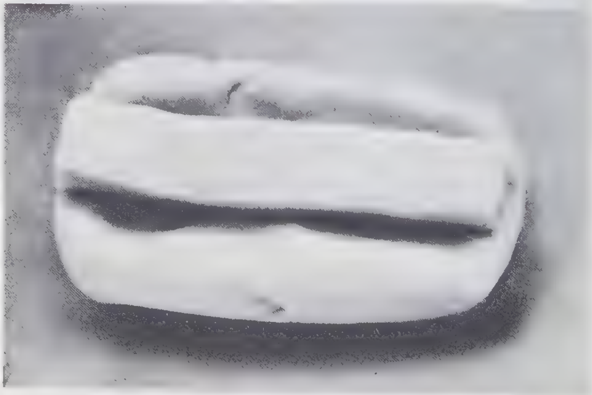


Fig. 20.8 Marzipan can be treated similarly to Battenberg and all sorts of intricate patterns can be made.

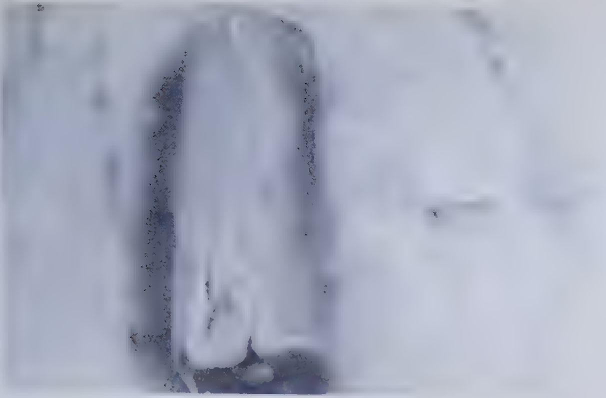


Fig. 20.9 Simple ideas, such as the example fourth from the left in Fig. 1, are produced by enclosing the coloured centre marzipan in a larger piece of marzipan and then rolling out.

Fig. 20.10 The procedure for this is the same as the way the letters are put into rock, an operation that many people must have watched at the seaside.

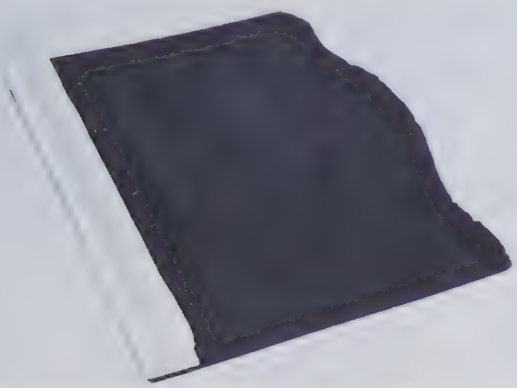


Fig. 20.11 For squared patterns the set-pieces must be pulled out, tapping square as the stretching proceeds. The fourth variety from the right in Fig. 1 is similarly made.

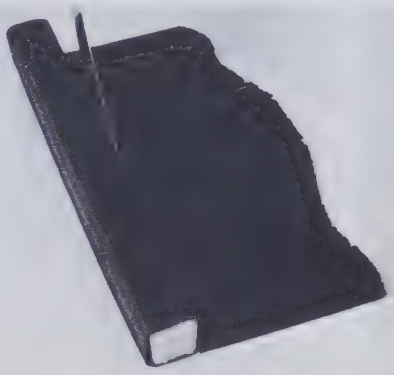


Fig. 20.12 The sheets of alternate coloured marzipan are laid together and then pinned out to the required thickness. This not only sticks the layers firmly together, but also speeds up the work.

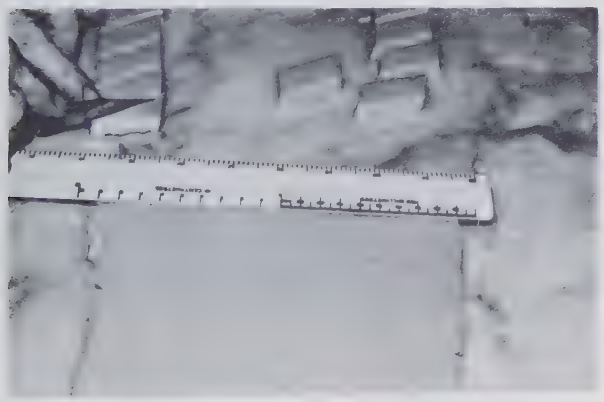


Fig. 20.13 The top surface may be ribbed in a number of patterns. Cut accurately to the size required. The oblong shown is $^6/_{10}$ in (1·5 cm) deep, $^8/_{10}$ in (2 cm) wide and $1^3/_{10}$ in (3·5 cm) long.

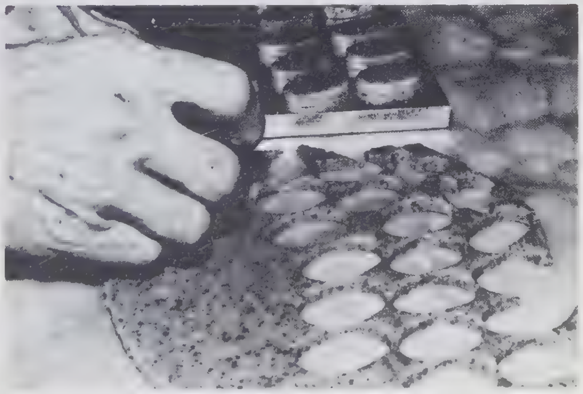


Fig. 20.14 Hazelnut ovals and bars. Hazelnuts combine well with almonds. The recipe is 8 oz (225 g) ground hazelnuts (plain or roasted) 6 oz (170 g) honey and 2 lb (910 g) natural marzipan.

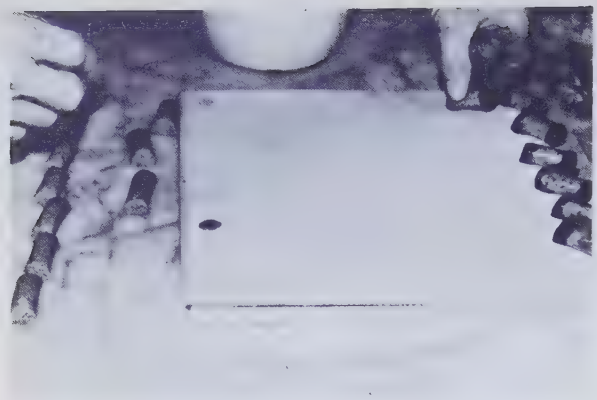


Fig. 20.15 Blend the ingredients together to a paste, then roll out to ½ in (1·5 cm) diameter for the bars and cut into 1½ in (4·5 cm) lengths. The ends can be dipped in chocolate.

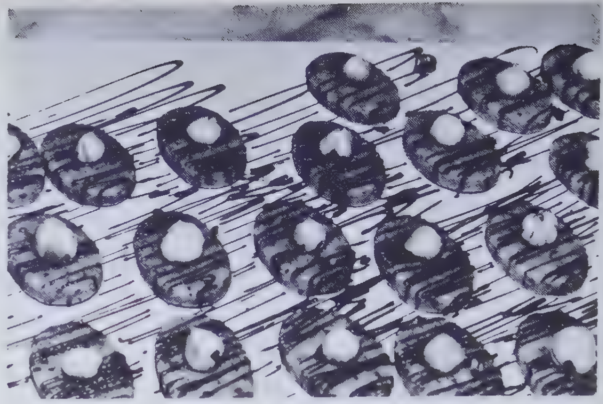


Fig. 20.16 The same mixture is pinned out $^3/_8$ in (0·8 cm) thick for the ovals and cut with a small cutter, 1 x 1½ in (2·5 x 3·75 cm). Spin with dark chocolate. Garnish with blanched, roasted hazelnut.

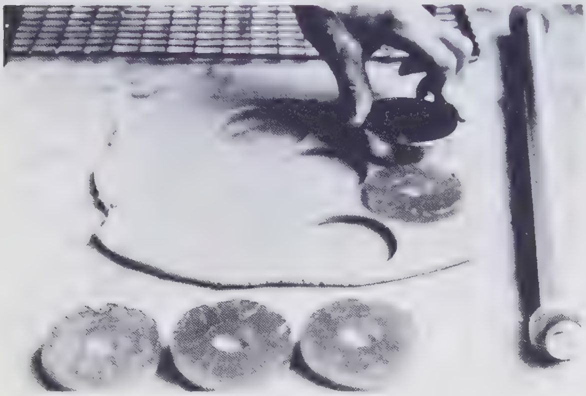


Fig. 20.17 Pineapple and marzipan. Roll firm yellow marzipan 8 mm. ($^3/_8$ in) thick, regulated by the rings on the rolling pin. Cut the marzipan through with a cutter that fits the pineapple ring.

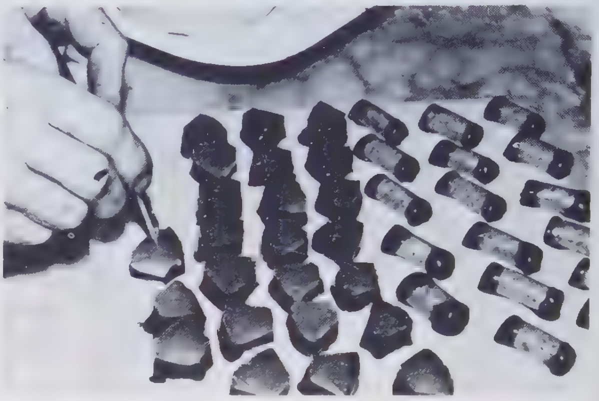


Fig. 20.18 The centre marzipan is cut out with a plain savoy tube and the rings are cut into 6 or 8 segments. Dip the bottom in chocolate to just above the join.

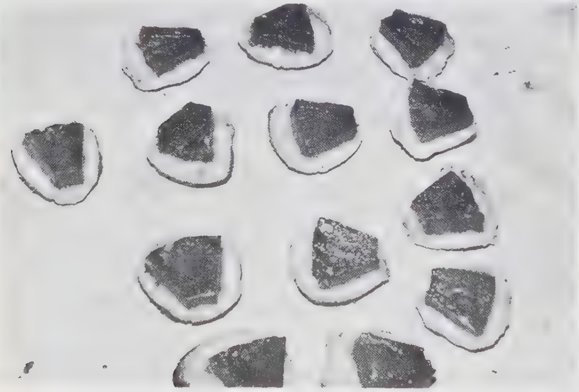


Fig. 20.19 Instead of chocolate dipping, the pieces can be spaced out on silicone paper on a baking tray then toasted lightly with plenty of bottom protection.

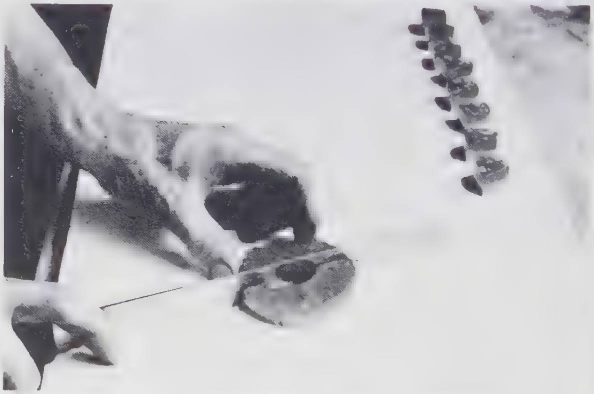


Fig. 20.20 A neater shape can be obtained if the pieces are dried out overnight before toasting. Oven temperature 380-400°F. (200°C.).

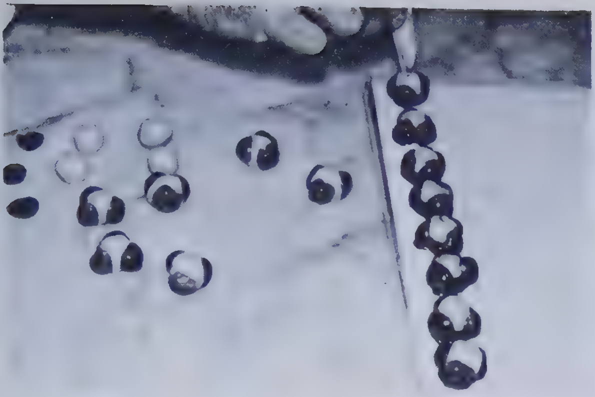


Fig. 20.21 Cherry coronets. Roll 19.20 small balls of marzipan yellow from a 4 oz (110 g) roll. Press three half-cherries round the sides, half dip in chocolate, and add a silver dragee.

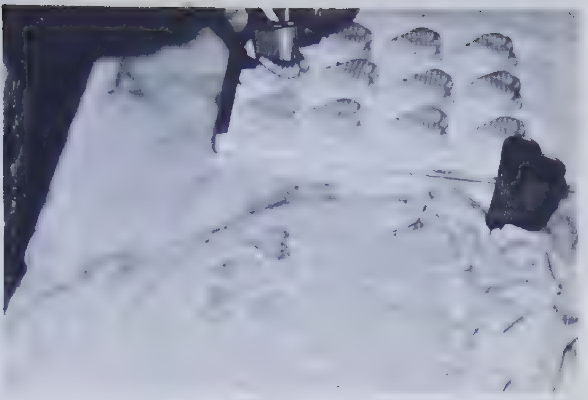


Fig. 20.22 To balance production costs, one can include some simple cut-out shapes in coloured and flavoured marzipan. The smaller top heart in Fig. 1 is cut and pressed into shape as in making flowers.

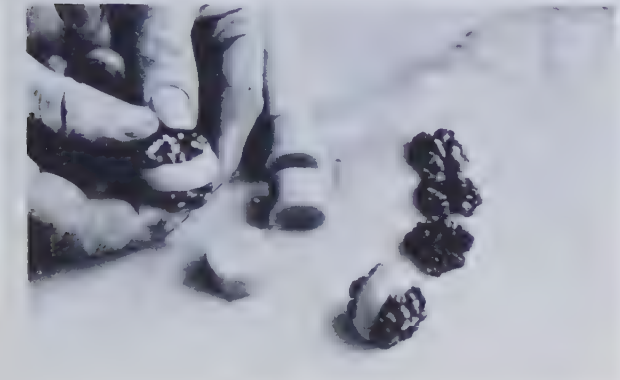


Fig. 20.23 Prepare pink marzipan, rolling out 7-oz (200 g) pieces to cut into 20. Half-walnuts are then pressed on to each cut surface. The exposed marzipan may be rolled in castor sugar.

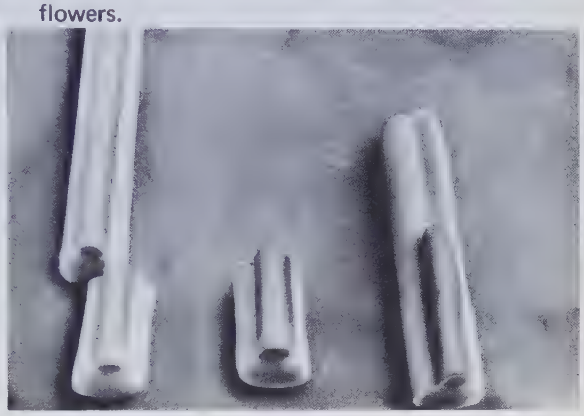


Fig. 20.24 Simple rolls of marzipan with various colour-flavour combinations. For the base, roll out 5½ oz (155 g) marzipan 20 in (51 cm) long. Make a dent top centre. Use 1½ oz (43 g) of contrasting colour and cut into 1¼ in (3 cm) lengths.

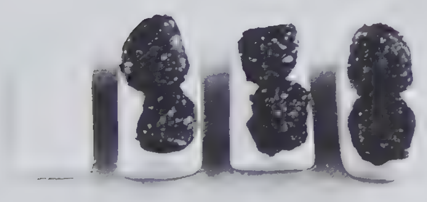


Fig. 20.25 Plain bars decorated with fruit and nuts. Seedless raisins, muscatels or roasted almonds are suitable. Brushing the fruit with wine or spirit mixed with glycerine improves flavour.

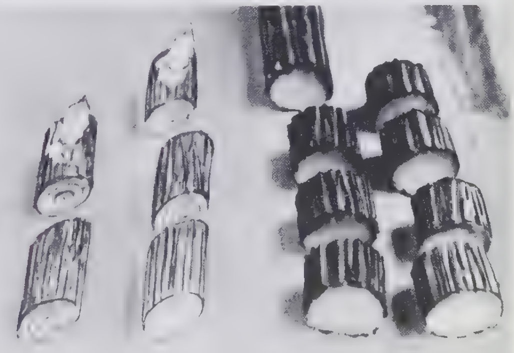


Fig. 20.26 Chocolate-covered rolls and Christmas logs. Various centres can be used for the logs. For rolls, cover marzipan strips $\frac{1}{8}$ in (0·3 cm) thick thinly with chocolate, roll lightly, mask and comb.

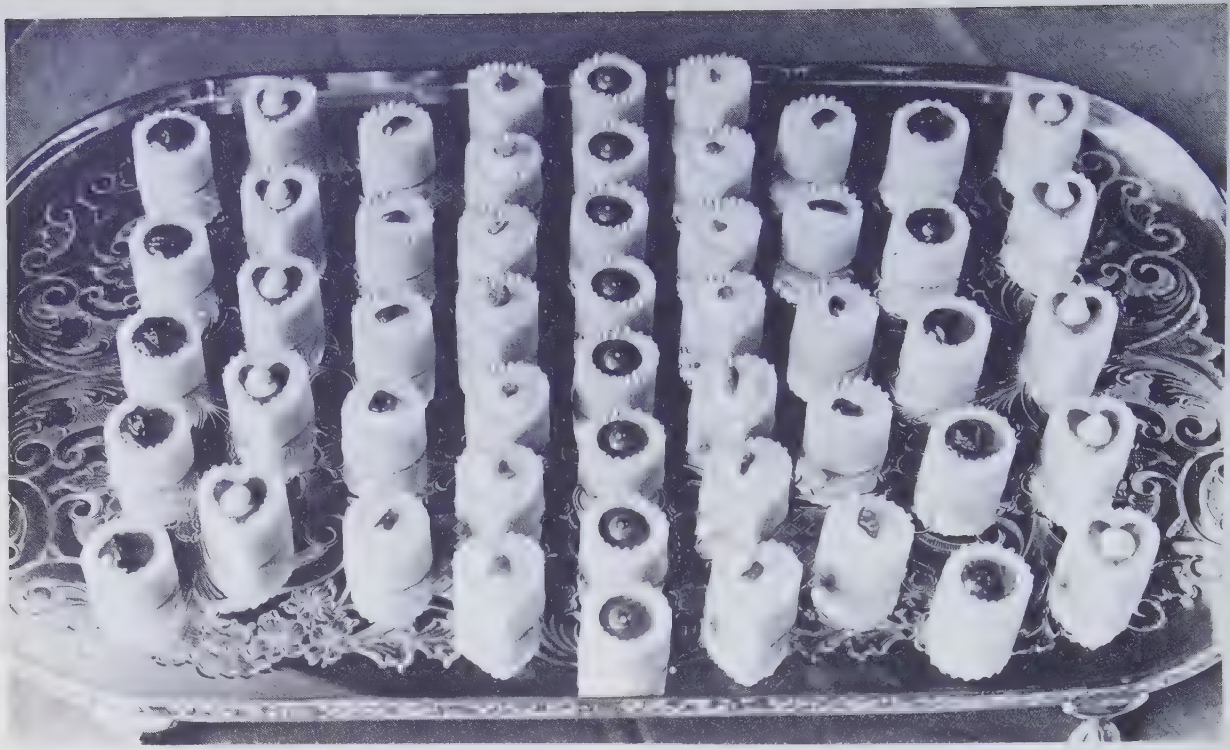


Fig. 21.1 A fine tray of the larger sized Königsburger by A. Waterfield of Leigh.

21. Königsburger

This attractive confection looks very much like a small *vol-au-vent* in marzipan. A special tool is required to cut out the Königsburger. At first sight this tool may look a little complicated to use, but the operation of cutting can be quickly mastered with a little practice. Use natural coloured marzipan that will keep soft and moist during storage; modelling marzipans Nos. 1 and 2 handle very well (see page 145). The invertase marzipan also works well and was used in the working illustrations shown.

Avoid using a raw marzipan that has a heavy flavour which will detract from the overall flavour quality when the Königsburger are completed. The marzipan should be rolled out $^6/_{10}$ to ¾ in thick. Use guide rings or bars to ensure even thickness or check the roller settings when using a brake. Uniformity is essential in creating a first-class finish in this type of work.

The Königsburger can be sold loose by weight or—far better—attractively boxed. They can be included in the *petits fours* range for shop or catering work, and also make an excellent Christmas line which can be made well in advance.

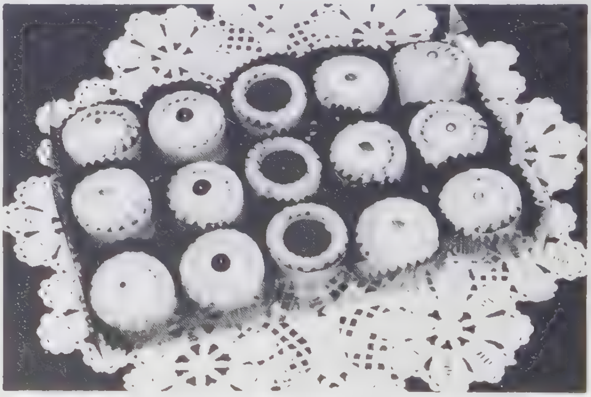


Fig. 21.2 The Königsburger can also be packed in boxes. The acetate box illustrated has a lid and when neatly tied, makes a very attractive pack, showing the colour combinations within.

Cutting the shapes

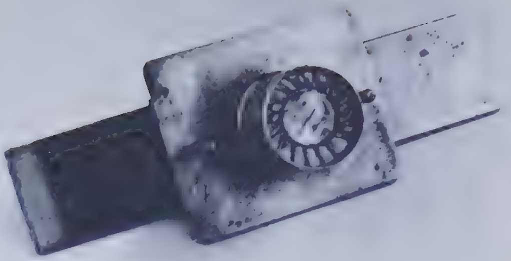


Fig. 21.3 Königsburger cutter. The cutters are made in three shapes—round, square and heart. Sizes vary from about 20 to 45 mm. The tool illustrated is 25 mm.

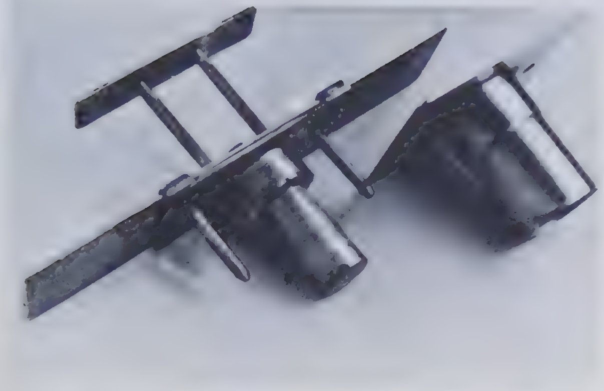


Fig. 21.4 The dismantled cutter. The cutting barrel is on the right. The plunger is completely depressed and the crimped ejecting ring fully withdrawn.

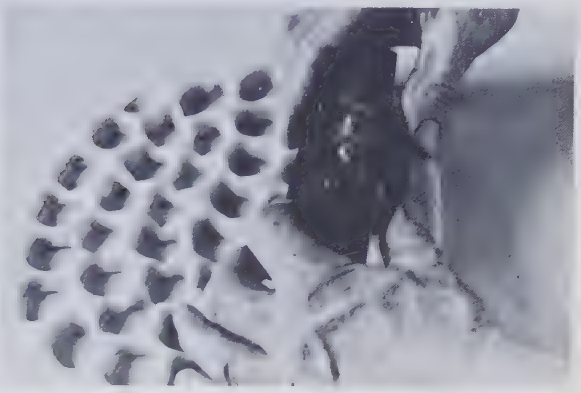


Fig. 21.5 There are three distinct operations. First, cut the marzipan by pressure on the plate on which the cylinder is mounted.

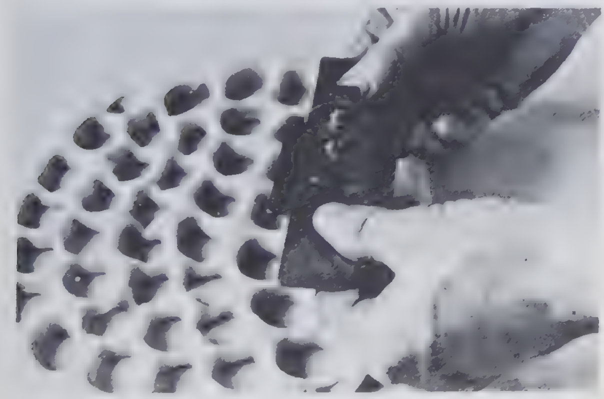


Fig. 21.6 The long plate is now pressed to this oblong plate, forcing the plunger into the cut ring of marzipan to form the well. Do not raise the tool from the table.

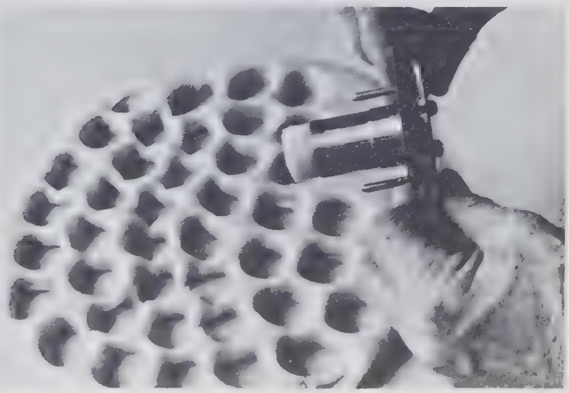


Fig. 21.7 Finally, the cut marzipan is ejected by closing the small top bar to bring the three operating plates together. Moisten the cutter with water or spirit to prevent sticking.

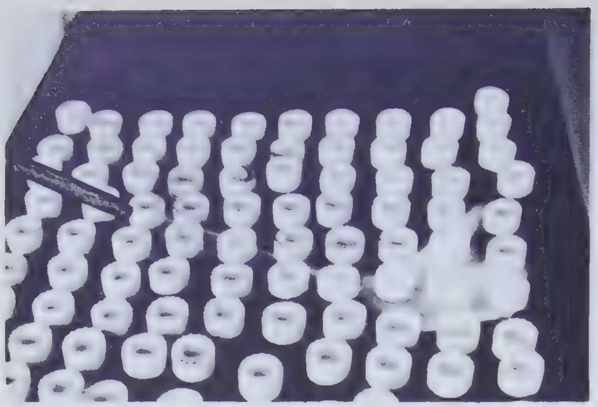


Fig. 21.8 The top rim can be lightly toasted if desired by waving a gas flame over the surface. Average rate of cutting is 15 min per 100. These pieces weigh 48 to the lb.

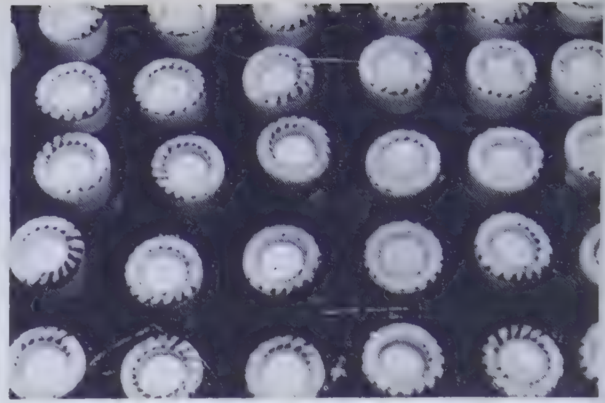


Fig. 21.9 The well is part filled with boiled apricot conserve or soft liqueur fondant. For this use 2 lb (907 g) fondant, 2 oz (57 g) stock syrup, 1 teaspoonful invertase and liqueur.

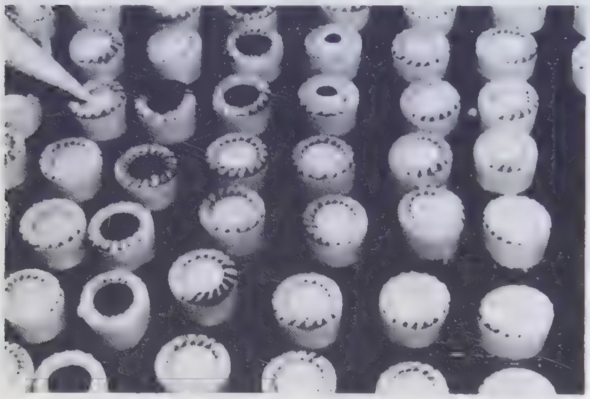


Fig. 21.10 When set, fill up with firmer fondant suitably coloured and flavoured, or with conserve or couverture. The final fondant should retain a dome shape and should not go sticky.

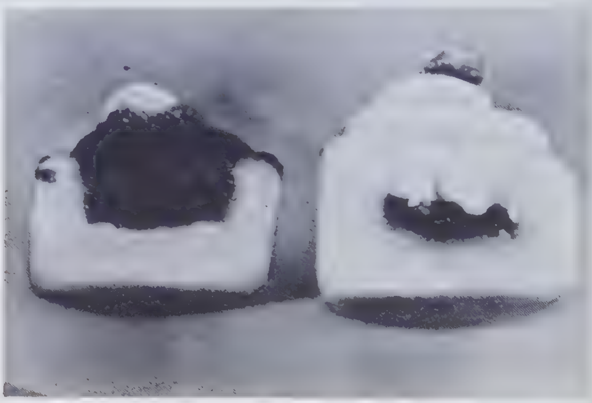


Fig. 21.11 Fruit conserve and fondant-filled examples. Note how firmly the conserve has set in the left hand example.

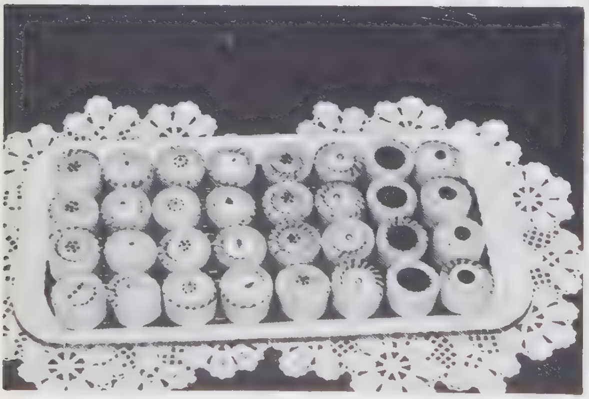


Fig. 21.12 A neat tray, ideal for counter sale. Various simple decorations have been added.

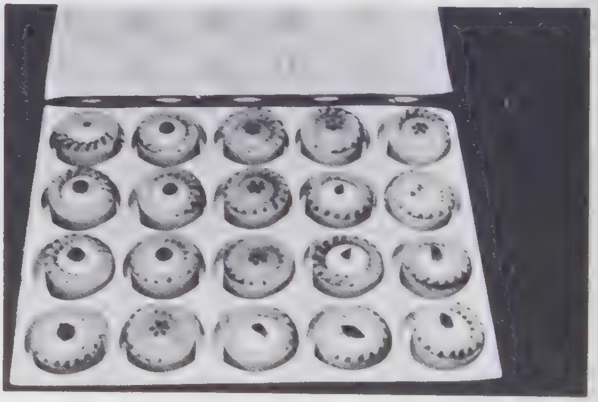


Fig. 21.13 Moulded trays can also be used for the presentation of this first-class line.

22. Marzipan lekerli

This Continental speciality is made on a wooden block and no doubt its origin goes back many centuries. The actual pieces are quite small, forming a rectangle, about 1 in by 1½ in. For this reason they may be regarded as sweets and suitable for including in the *petits fours* range.

The Lekerli block shown is quite small, yielding only eight pieces, but larger blocks are generally used where there is a popular demand.

Generally, fruit conserve or fruit-flavoured and softened marzipan is sandwiched between two layers of marzipan. Lekerli are also made from one thickness of suitably flavoured marzipan. The method is quite straightforward. Use a good-keeping, bland-flavoured marzipan that will retain its shape during toasting.

Fig. 22.1 The block is covered with a sheet of marzipan $^3/_{16}$ in (5 mm) thick.

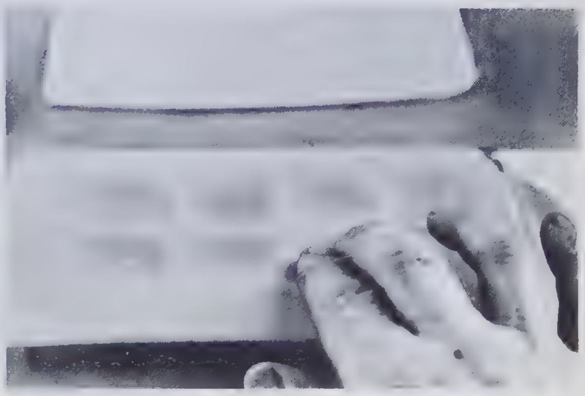


Fig. 22.2 Pressing the marzipan well into the shape of the mould.

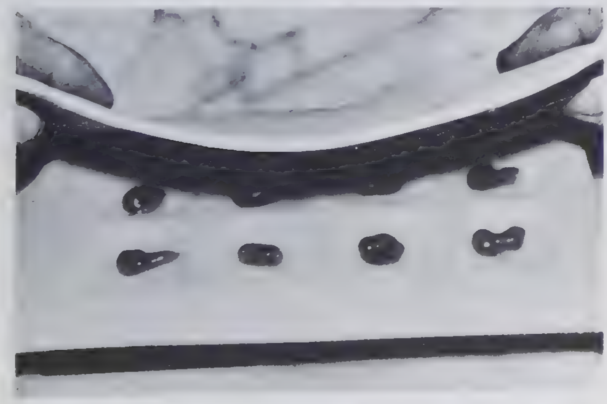


Fig. 22.3 The filling is spread or piped into the wells and covered with a further sheet of marzipan of the same thickness. Press firmly together by rolling.

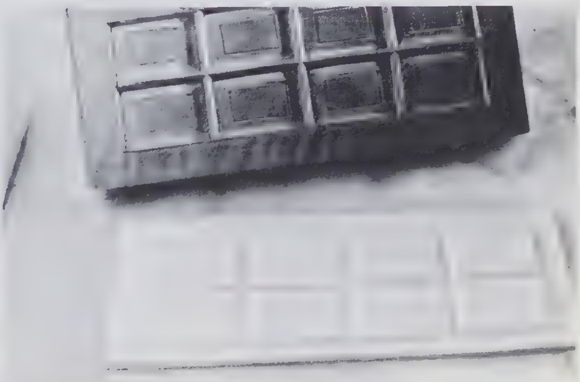


Fig. 22.4 Now tap out the marzipan from the block and cut into oblongs along the divisions. Allow to set on lightly greased trays for 24 hours before browning in a hot oven—450°F. (232°C.).

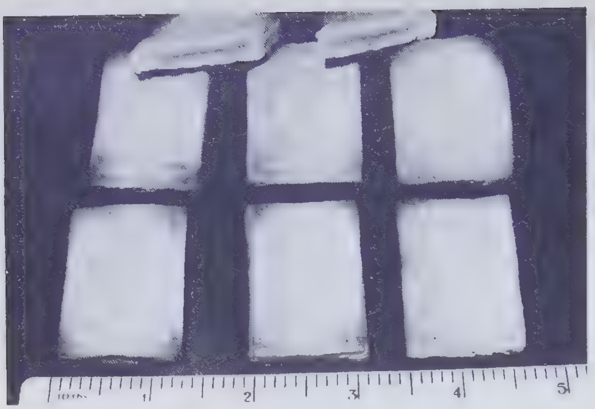


Fig. 22.5 The finished lekerli glazed with gum arabic solution, or better, brushed with hot fondant.

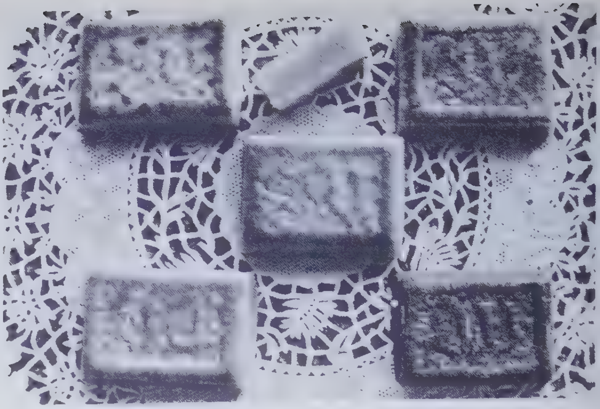


Fig. 22.6 Swiss lekerli of different flavours without fillings. Lemon is made with 4 lb (1·81 kg) marzipan, zest of 4 lemons and juice of one. Filling: 12 oz (340 g) marzipan, juice of 2 lemons.

Fig. 22.7 The marzipan is sheeted to $^3/_{16}$ in (5 mm) thick. Half is spread with filling and the rest rolled over. For chocolate lekerli blend one part chocolate marzipan with two parts natural.

Fig. 22.8 Trimmings can be used in another mixing such as walnut. The recipe for this is ¾ lb (340 g) finely milled nuts, ½ lb (226 g) icing sugar, 4 oz (113 g) invert sugar, 4 lb (1·81 kg) marzipan.

Fig. 22.9 When quite set, the toasted mixture cuts cleanly with a damp knife. Walnut and hazelnut pastes are best treated without sandwiching.

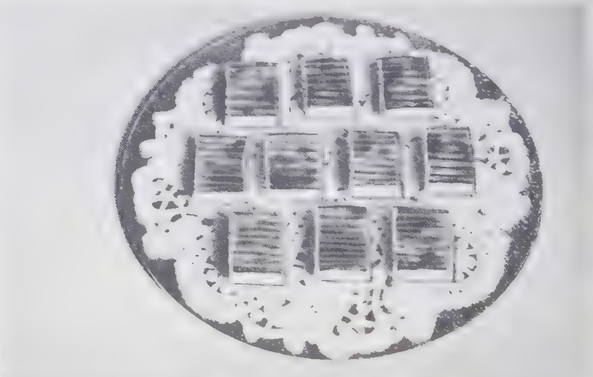


Fig. 22.10 Orange lekerli can be made like the lemon, or with orange paste—4 oz (113 g) to 4 lb (1·81 kg) marzipan, and for the filling, 2 oz (56 g) to 12 oz (340 g) marzipan and juice of 1 lemon.

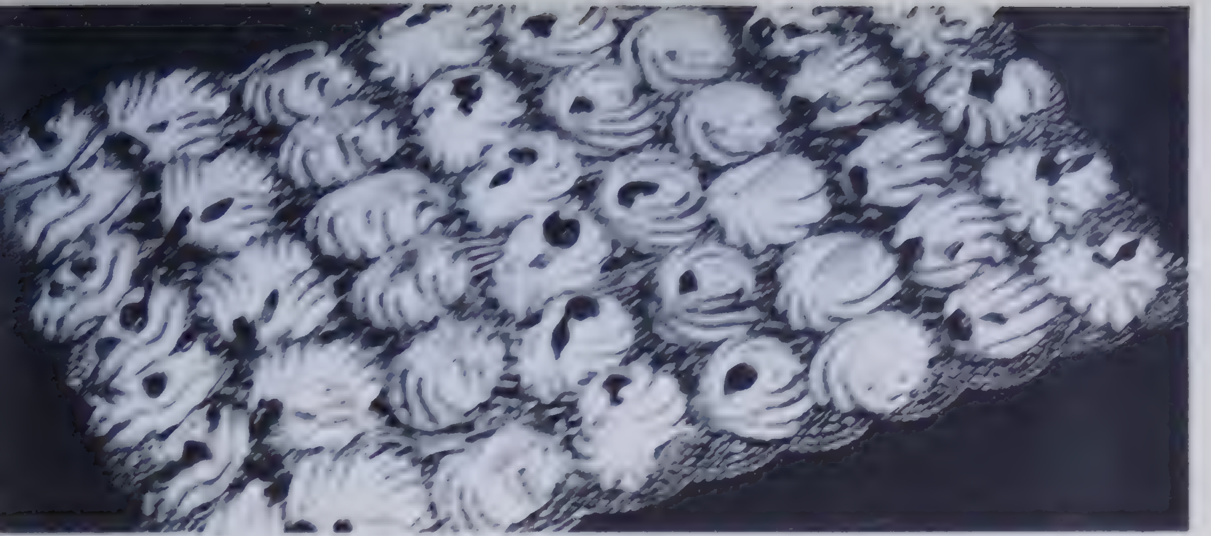


Fig. 23.1 A selection of profitable shapes.

23. Rout biscuits

hese delicious biscuits can be profitably made if ver-elaboration is avoided. They are always opular at Christmas time and should be readily vailable from the good confectioner's shop. A ne-class recipe is as follows:

4 lb (2 kg) raw marzipan (bland flavour)
2 lb (1 kg) castor sugar
12 oz (0.375 kg) reconstituted egg whites

arm the raw marzipan and the sugar in a cool ven. Soften the marzipan with half the egg whites, hen add the warmed sugar and the remaining hites. Mix well until quite smooth. If the mixture s too stiff to pipe, it should be warmed to about lood heat in a bain-marie.

Pipe out the various shapes as shown on to ilicone paper and decorate with preserved fruit nd nuts. Allow the biscuits to stand overnight, hen toast in an oven 430°F with ample bottom rotection. On removal from the oven, glaze with um arabic solution. Allow the biscuits to set roperly before packing.

Rout biscuits tend to dry out quickly and, for his reason, are better made and sold fresh. oasting or browning in too cool an oven will so tend to make the biscuits hard. The following ecipe is worth trying if a long shelf life is required. ome of the boldness of the first recipe is lost, but the inclusion of invert sugar or glucose syrup does help to keep the biscuits soft; the keeping quality is vastly improved.

ROUT BISCUITS WITH HIGH MALTOSE GLUCOSE SYRUP

4 lb (2 kg) raw marzipan (bland flavour)
1 lb (0.5 kg) castor sugar
1 lb (0.5 kg) high maltose glucose syrup
12 oz (0.375 kg) reconstituted egg whites

(The percentage of glucose to sugar is probably at a maximum in this recipe. Lower proportions of replacement can be tried to meet individual needs.)

Warm the marzipan and glucose together in a warm oven, also the sugar. Mix the marzipan and glucose until free from lumps. Then add half the egg whites and the warm sugar and mix clear. Finally, add the remaining whites and beat on top speed for two to three min. Pipe out and decorate as before. Allow to stand overnight then complete as described.

The addition of the glucose gives a 'chewy' characteristic to the biscuits, which is quite pleasant. When using glucose, the whites can be whisked to a meringue with a small part of the sugar, if further lightness is required.

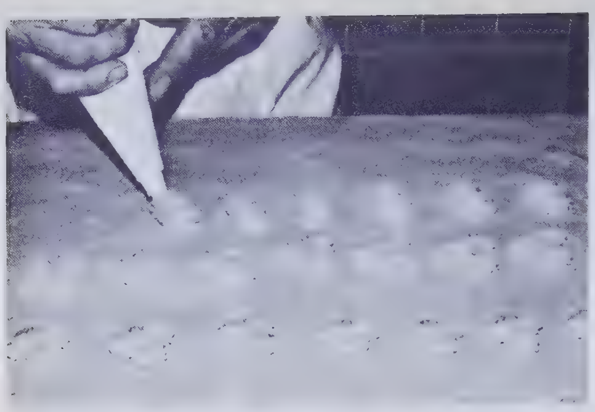


Fig. 23.2 Piping the mixture on to silicone sheets. The sheets can be placed on inverted trays to reduce bottom heat when flashing in the oven.

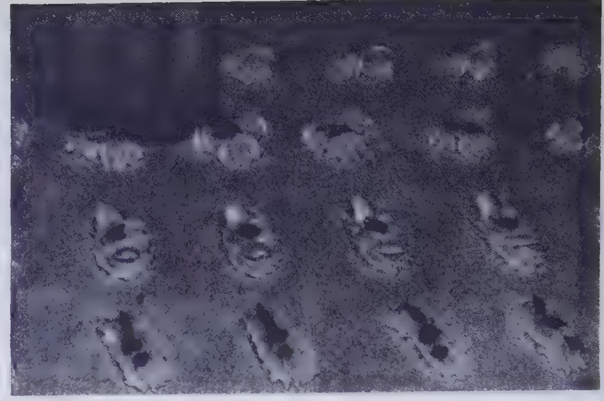


Fig. 23.3 Decorating with cherries, angelica, and split almonds.

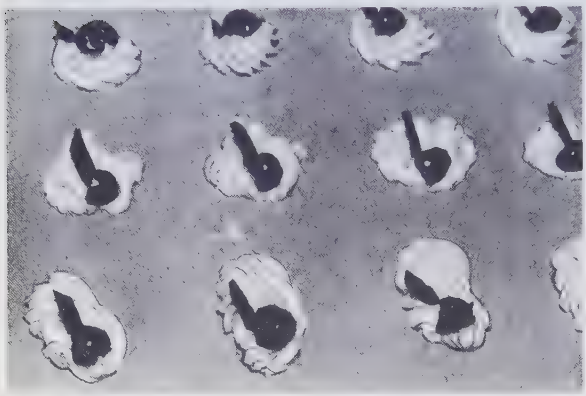


Fig. 23.4 The mixture may also be piped on to small fancy shapes of sweet pastry, and then decorated.

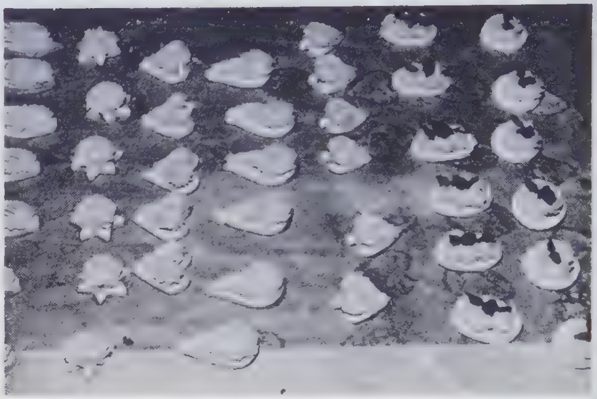


Fig. 23.5 Baked biscuits on sweet paste. Piping jelly can be used to fill in various shapes and dusting with castor sugar prevents sticking. The sweet paste may also be dipped in chocolate.

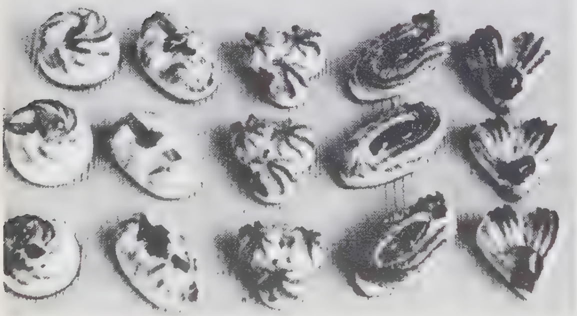


Fig. 23.6 Rout biscuits tend to dry out quickly and so are better made and sold fresh, but invert sugar or glucose syrup does help to keep them soft.

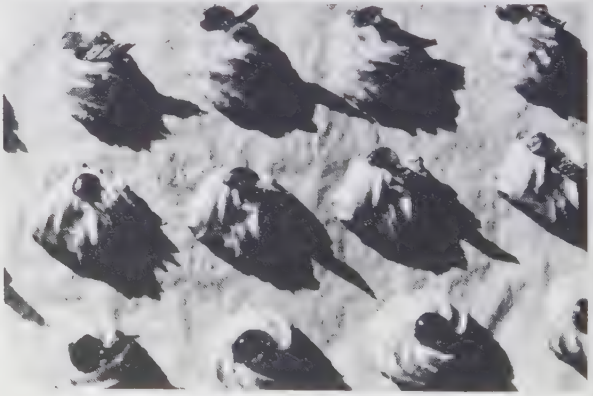


Fig. 23.7 The glucose mixture remains quite bold. There is little appreciable flow on flashing.

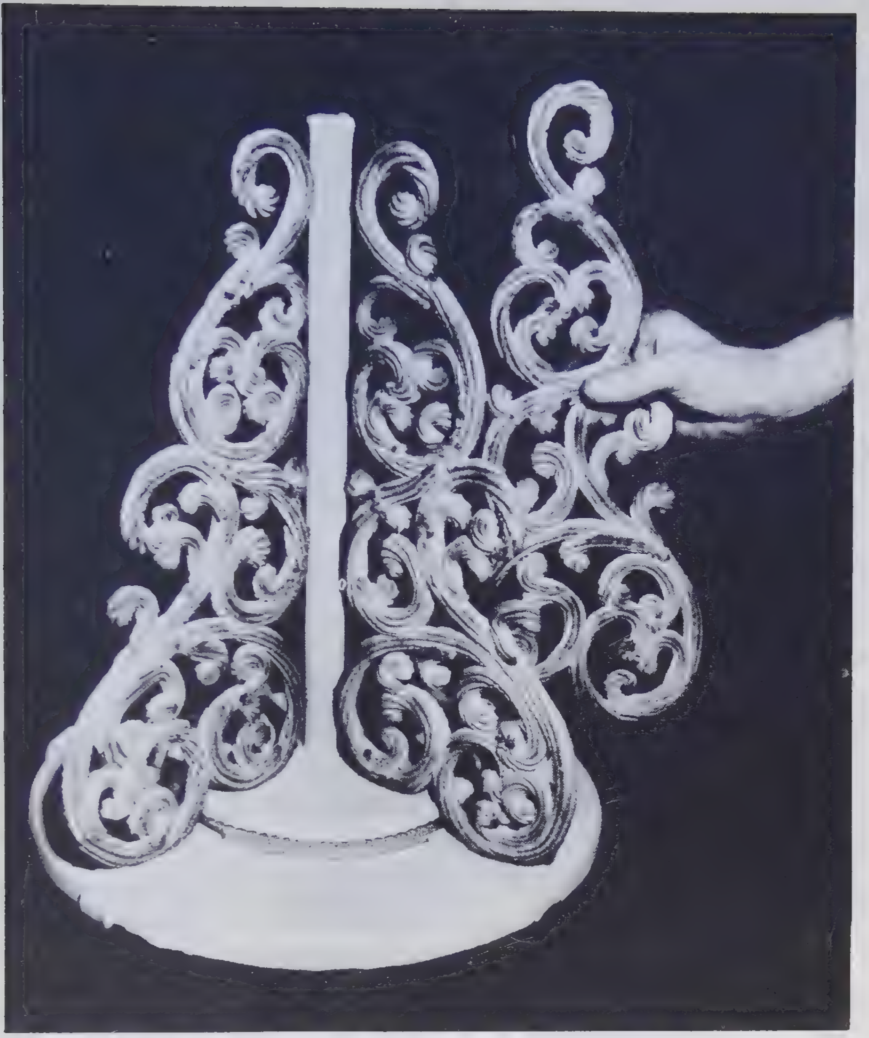


Fig. 23.8 Attractive centrepieces for buffet and display work can be made with the rout biscuit mixture.

TABLE CRESTS IN MACAROON

From the rout biscuit mixture very attractive centrepieces for buffet and display work can be created. The first mixture should be used for this purpose and made up in exactly the same way, but with the addition of a little yellow colour which gives an extra brightness to the macaroon when baked. For this work, the mixture should be warmed in the *bain-marie* to 105°F so that it can be piped quite freely, yet retain a bold impression. The warmed mixture also crusts over more quickly.

Before preparing the mixture, it is essential to draw a plan of the work and prepare a suitable base on which the pieces can be mounted. Three round cake drums are required. One of 15 in for the base, one 8 in for the second level, and a 13-in drum to go under the base board to make lifting easier.

Cut a piece of ⅝- or ¾-in dowel wood, long enough to reach the height of the crest plus the length required for inserting into the base boards. Drill the base and the smallest board through the centre and check the dowel wood for fit. The height of the scrolls is 17½ in.

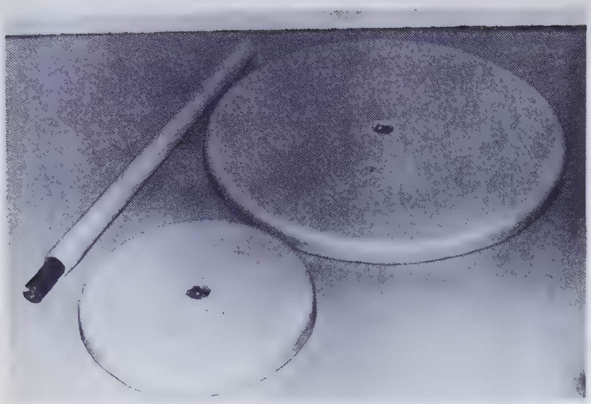


Fig. 23.9 Cover the base and smaller board and the dowel with pale lemon marzipan or sugar paste. Mark the dowel marzipan with a heavy ribbed roller and the other with a squared roller.

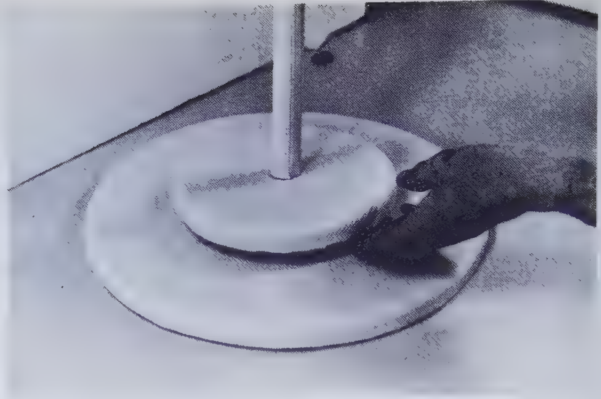


Fig. 23.10 The three sections are mounted together. Glue the third board to the bottom of the base board and allow to set.

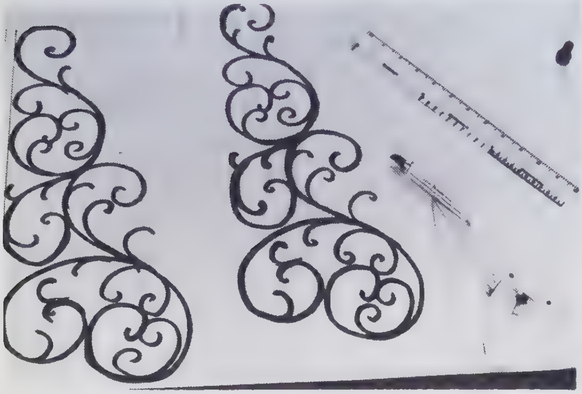


Fig. 23.11 The scroll pattern for the macaroon is drawn full scale then traced on to tracing paper so that it can be reversed. Note the heavy felt pen.

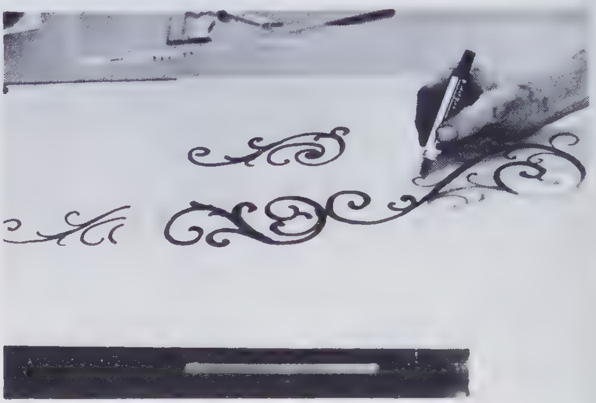


Fig. 23.12 Another design, in which the scroll is traced in two parts on account of its height. It is important that the scroll designs be well linked for adequate strength.

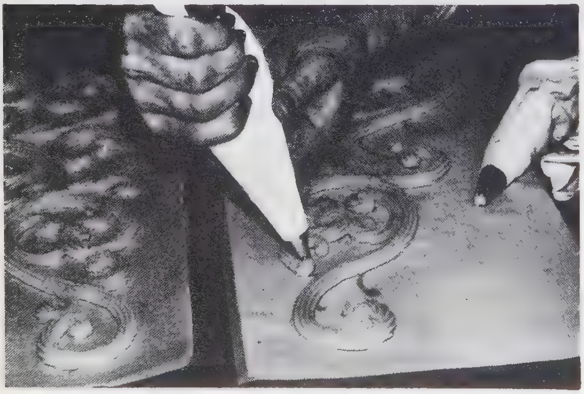


Fig. 23.13 Pipe the warm mixture on to greaseproof or silicone paper using two sizes of star tube. Bake next day at 380°F. (193°C.) to golden-brown. Stand 24 hr in warm place to set.

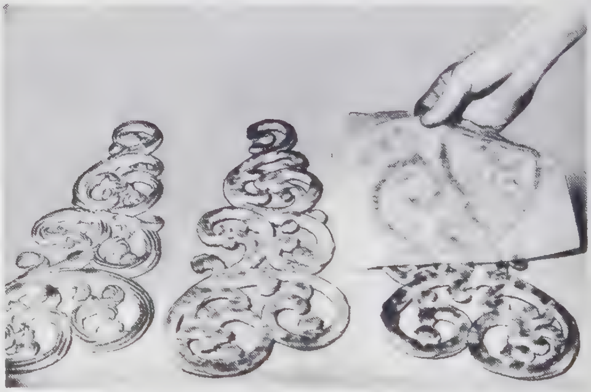
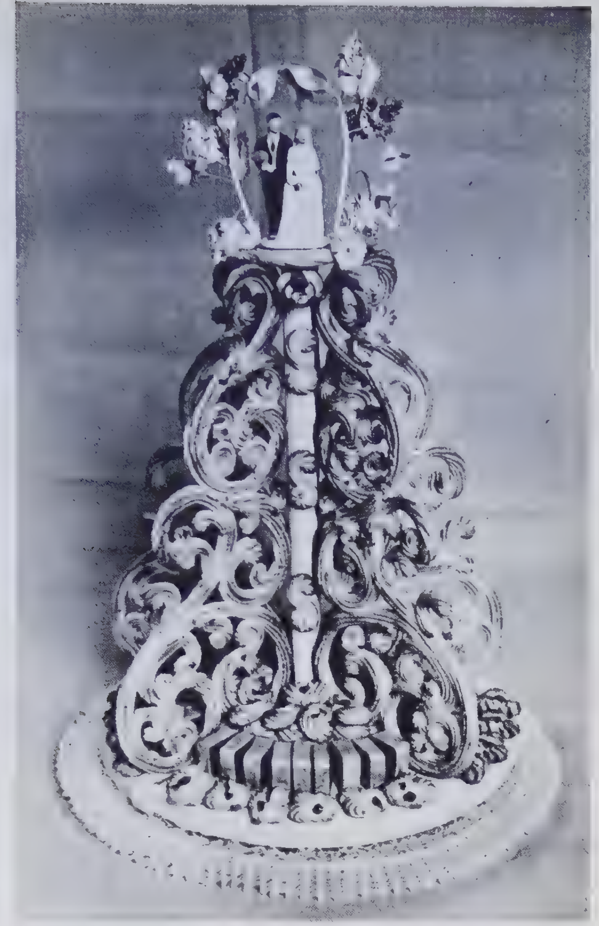


Fig. 23.14 Now moisten the greaseproof paper and peel it off. If it seems necessary, allow the scrolls a further period of drying. When first mounted, they should be quite suitable for eating.

Fig. 23.15 Although not brittle, the scrolls can be easily handled. Fix them to the base with a little very hot fondant. Note the soft strips ¼ in (0·6 cm) thick on which they rest.



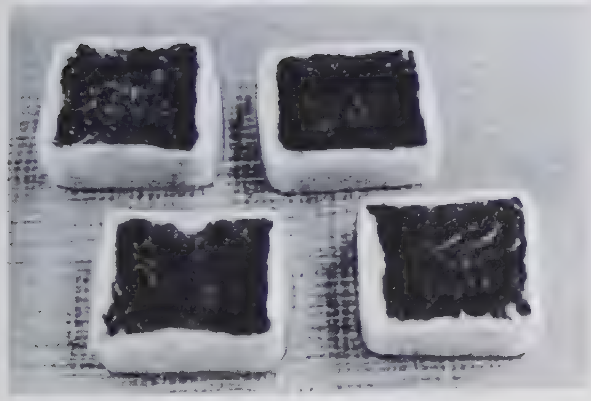


Fig. 23.16 The piece is finally topped with a suitable ornament and filled with rout biscuits or petits four. In this case, small squares of wedding cake in cellulose are included.

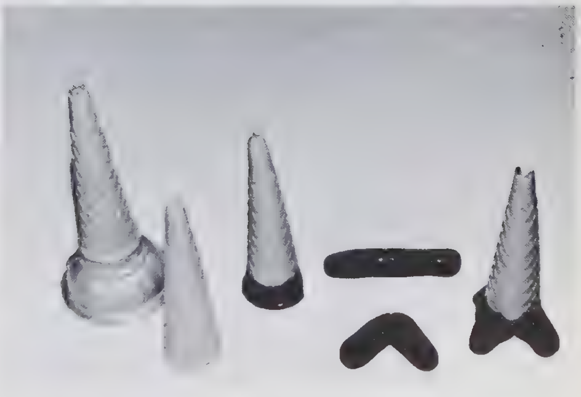


Fig. 23.17 Ice-cream cones are ideal for building-up taller figures. They are cut off at the rim and dipped in chocolate. Feet or boots are inset and dipped again to fix.

MARZIPAN FIGURES

Figures in marzipan are not quite so simple as animals, neither are they as commercial. There are occasions, however, when they are useful and the following technique is a lead for those wishing to pursue this work. The modelled bakerman can often be used as a pointer in display, or mounted on centre pieces.

Figures may be built up from solid marzipan, but if more than 3 in high, need some support; ice-cream cones can be used.

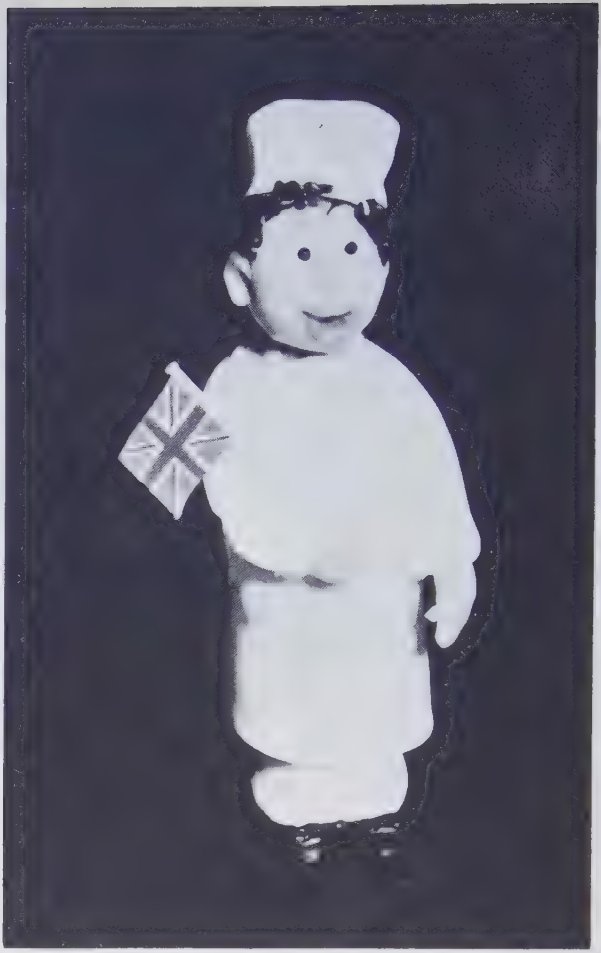


Fig. 23.18 Mount the head on a cocktail stick and press in the lips with red marzipan. For more details of making the features, see under Father Christmas.

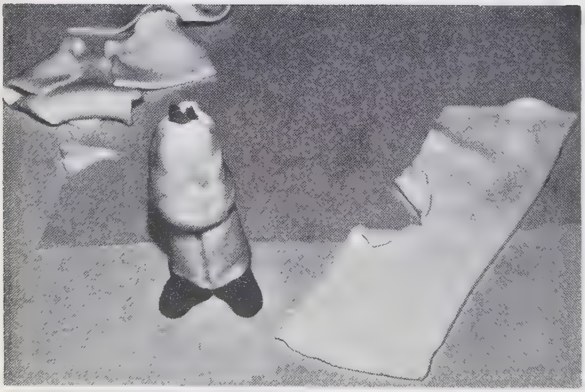


Fig. 23.19 The baker is dressed from the trousers up. The shirt is folded round and sealed at the back. A thin square serves as an apron. Attach the arms with hot fondant.

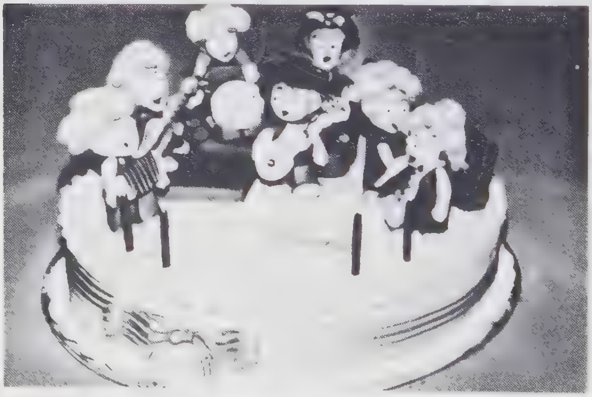


Fig. 23.20 The trolls dance band includes a variety of figures.

24. Basic macaroon

There are countless varieties of macaroon goods. Most of the recipes vary only slightly in make-up, so that it is possible to rationalize production by making up a basic mix. The necessary liquid adjustments may then be made as required, using just sufficient to meet the requirements.

Macaroon is made up basically from approximately 1 part almonds to 2 parts sugar, moistened with egg whites. The mixture can be made from ground almonds but raw marzipan produces a more consistent product.

In making up the macaroon, the utmost cleanliness should be observed and all mixing utensils should be perfectly clean and free from grease. The egg whites should be of good quality. It has been found that top quality albumen reconstituted 3 oz to 1 pint water, gives the best results. The choice of raw marzipan will depend upon the depth of flavour required and this may vary from district to district. Before making the macaroon, the raw marzipan should be brought up to bakery temperature as this makes the initial softening easier.

BASIC MACAROON

4 lb (2 kg) raw marzipan
2 lb 4 oz (1·125 kg) granulated sugar
2 lb 4 oz (1·125 kg) fine sugar
4 oz (0·125 kg) ground rice
1 lb 10 oz (0·81 kg) egg whites

Batch Quality

28 lb (12·kg) raw marzipan
15 lb 12 oz (6·75 kg) granulated sugar
15 lb 12 oz (6·75 kg) fine sugar
1 lb 12 oz (0·75 kg) ground rice
11 lb 13 oz (approx. 9½ pts) (5·06 kg) egg whites

On slow speed soften the raw marzipan with half of the egg whites until free from lumps. Clear the beater and scrape down at least once. Add the sugar and remaining egg whites and finally the ground rice. Mix 5 min on second speed.

This basic macaroon can be stored and used during the week as required.

The mixture, of course, can be used fresh and made up to meet the daily demand in quantity and variety. Macaroon goods are certainly better when freshly made. The basic mixing can help towards speedy production of a wide variety, saving time through the number of ingredients which need to be weighed down each time.

Suppliers of almond products give a range of recipes for their product and, indeed, many innovations and varieties are continually being introduced. There are, however, a number of well-established macaroon lines that have found continued popularity.

MACAROON BISCUITS

To 5 lb 4 oz basic macaroon mixing add 1 oz egg whites and beat for 3 min on top speed.

If the basic mixing is being used direct, to each 4 lb raw marzipan increase the egg whites by 2 oz to 1 lb 12 oz. Finishing about ¾ oz each, when cooled, this quantity will yield approximately 180 to 190 macaroons.

Correct baking is important for all types of macaroon goods. They quickly take on colour during the final minutes of baking and care should always be exercised to avoid too much bottom heat. Temperatures are given for each of the varieties and trial will soon show the best baking condition to give the wonderful bloom that is a characteristic of good macaroons.

CONGRESS TARTS

Add 2 oz egg whites to each 5 lb 4 oz basic macaroon and beat up for 3 min on top speed. If using the basic recipe, increase the egg whites to 1 lb 15 oz to each 4 lb raw marzipan.

GLARNER CUP

This is an example of macaroon as a filling totally enclosed in pastry.

Fairly deep patty-pans are lined with puff-pastry (seconds will do), pinned out as thinly as possible. Spot with apricot jam and about half fill the cases. Dampen the pastry rim and place the lid into position. Decorate with a small ring of pastry. Egg wash and, after recovery, bake at 400°F.

A small hole can be made in the pastry lid, and after baking, apricot jam is filled in: when cool the pastries may also be dredged with icing sugar.

Ideally, these pastries should be made in the afternoon, refrigerated overnight, then baked fresh in the morning for shop sale.

SMALL ALMOND DROPS AND FINGERS

Although small almond drops suitable for packing can be made from the basic macaroon, there is a tendency for the small biscuits to dry out quickly. unless glucose or invert sugar is added.

The following recipe will produce quite good biscuits, with only a slight loss of boldness.

Macaroon for small drops and fingers (with glucose)

4 lb (2 kg) raw marzipan
2 lb 8 oz (1·25 kg) castor sugar
8 oz (0·25 kg) high maltose glucose syrup
1 lb 2 oz (0·56 kg) egg whites

Make sure the raw marzipan and other ingredients have been brought to bakery temperature; if not warm them lightly in a cool oven. Blend the glucose with the raw marzipan and soften until smooth and free from lumps with a little of the egg whites. Add the sugar and remaining whites and beat on fast speed for approximately 3 min. Pipe-out and dress in the usual way.

FAULTS IN MACAROON GOODS

One has only to look around to notice the vast differences in the quality of macaroon goods. Some of this variation is obviously due to recipe quality, but quite a lot can be put down to a number of common faults.

Collapse in biscuits or tarts can be due to too much steam in the oven or baking at too hot a temperature. To avoid too much steam, bake with dampers open and even with the oven door left ajar. Do not over-fill the oven.

Collapse will also be caused if the goods are drawn from the oven before fully baked.

Shelling between biscuit and paper may be caused by too slack a mixing, oven too cool, or unbalanced top and bottom heat in the oven.

Blowing and shelling tops on tarts may be caused by the use of too much or too thin a jam on the bottom or because the oven temperature is too hot, causing the goods to be drawn before the mixture is properly set.

Blind surfaces are caused by heavy sugaring or by the goods being allowed to skin before baking.

If the recipes given here do not give sufficient tolerance for general working then a slight reduction should be made in the quantity of the egg whites in the basic mixing.

JAPONAISE

Japonaise mixings can be quite successfully made from basic macaroon. There does not appear to be any real advantage in using raw marzipan instead of ground almonds. However, the production of japonaise sheets from basic macaroon allows the use of smaller machines to whisk up the whites in relation to the total size of the mixing.

A suitable recipe which will make three standard 30 in by 18 in sheets is as follows:

4 lb (1·815 kg) basic macaroon
6 oz (0·17 kg) roasted ground hazelnuts
4 oz (0·113 kg) flour
1 lb 4 oz (0·565 kg) egg whites or reconstituted albumen solution
1 lb (0·455 kg) castor sugar

Whisk the egg whites to a snow. Add the sugar and continue whisking to a firm meringue. Mix the flour with the ground hazelnuts. Blend half the meringue to the basic macaroon and mix smooth. Add the flour and nuts together with the remaining meringue and blend thoroughly but carefully. Spread on greased and floured trays, or on greaseproof-lined trays and bake at 340°F without steam. The baked sheets can be treated in any of the conventional ways for finishing japonaise slices.

The roasted hazelnuts can be replaced with ground almonds, although this does not give such a full flavour.

FRAGILITY

This mixing as the name suggests is very tender and light. It is very similar to a japonaise mix and is made with marzipan.

Fragility
(sufficient for 4 standard 30 in by 18 in sheets)

2 lb 3 oz (1 kg) egg whites
2 lb 3 oz (1 kg) castor sugar
2 lb 4 oz (1·05 kg) raw marzipan
6½ oz (0·185 kg) milk
3 oz (0·085 kg) flour
9 oz (0·255 kg) sugar

Whisk the egg whites and sugar to a snow, then to a meringue. Soften the marzipan with the milk. Mix the flour and sugar and blend into the softened marzipan. Add about a third of the meringue and mix clear. Add the remaining meringue in two parts thoroughly blending the ingredients. Divide between four papered sheets and spread evenly. Sprinkle small flaked nuts on two of the sheets. Bake at 340°F in a dry heat.

FRUIT SLICES WITH BASIC MACAROON AND BAKEWELL FILLING

A variety of economical but delicious counter lines can be produced by combining fruit with macaroon and Bakewell filling. The Bakewell filling helps to use up cake crumbs and the macaroon baked on top remains distinct in the baked pastries.

Bakewell filling

6 lb (3 kg)	cake crumbs
4 lb 8 oz (2·25 kg)	margarine
4 lb 8 oz (2·25 kg)	sugar
4 lb 8 oz (2·25 kg)	egg
1 pt (approx) (approx 0·6 kg)	milk

Make up on the sugar-batter method. The milk may be slightly variable, depending on the condition and quality of the crumbs.

The two most popular fruits are blackcurrants and pineapple. Both these fruits need to be sweetened and thickened to prevent soaking of the topping and to ensure a clean cut when the pastries are sliced.

Blackcurrent filling

To one A.10 tin of blackcurrants stir in 2 lb sugar and 4 oz pre-gelatinized starch. Mix the starch well into the sugar to prevent lumps. Alternatively, the juice from the blackcurrants can be strained and sufficient used to slake down 4 oz cornflour. Boil the remainder with the sugar and, when boiling, thicken with the cornflour. Stir in the blackcurrants.

Pineapple filling

Using one A.10 tin of pineapple crush, stir in 5 lb sugar into which is mixed 5 oz pre-gelatinized starch. Add a little egg colour, —if cornflour is preferred as a thickener, mix it with just sufficient strained juice. Boil the remaining juice and crush with the sugar and, when boiled, thicken.

When cooked, both these fillings must be allowed to cool before using on the pastry.

SANDWICHING WITH MACAROON

Macaroon can be used very effectively for sandwiching certain types of pastry together. Here are two examples:

Orange slice

To each 2 lb sweet paste work in 1 oz cocoa powder. If making the complete mixing then for each 1 lb flour used replace 1 oz with 1 oz of cocoa powder, in the normal sweet paste recipe. Pin out into strips approximately 3 in wide and 3/16 in thick, allowing three strips for each slice. Dock and bake fairly hard. 380 to 400°F.

Prepare the macaroon for sandwiching by heating to 160 to 170°F over hot water. 1 lb macaroon is sufficient for one complete slice prepared on the standard 30 in trays. To improve the flavour, to each 1 lb macaroon add 1 oz finely chopped candied orange peel with a little orange zest or orange paste.

Engadiner tart

This is a delicious line made by sandwiching three discs of almond sweet paste with macaroon and buttercream.

Prepare the sweet paste by working in 2 oz raw marzipan for each 1 lb paste. This should be done by working in a little of the paste thoroughly to the raw marzipan, then blending this with the remainder. Cut out into 6 to 7 in discs 3/16 in thick or even a little less. Dock lightly and bake carefully with sufficient bottom protection for the discs to be firm to handle but not over-browned. Prepare the macaroon again by heating to 160°F and flavour with kirsch. Also prepare a quantity of pale-pink kirsch buttercream.

Almond cake

An almond cake can be made quickly by blending 12 oz basic macaroon with 2 lb general purpose cake batter. The cake can be baked in greased pans sprinkled with small flaked almonds or in paper-lined tins. Scale at 11 oz into 5-in cottage pans and bake at 370°F.

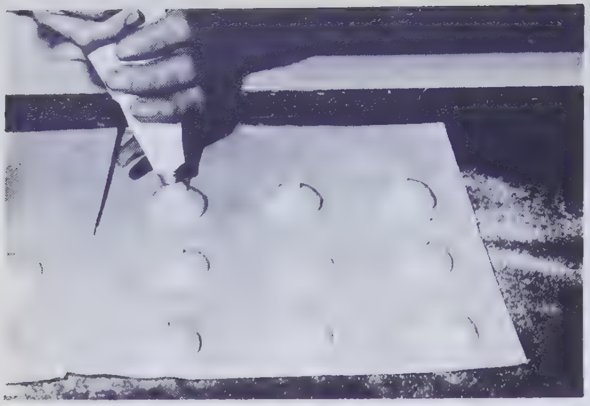


Fig. 24.1 Piping out macaroon biscuits with a ½-in plain tube on to sheets of rice paper laid on cone-dusted trays. Small circles of rice paper can also be used.

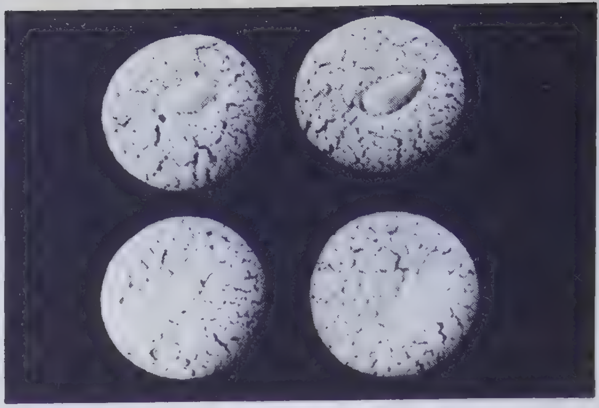


Fig. 24.2 Half a split almond may be placed in the centre or the biscuits are often left plain. Bake at 350°F. (180°C.) for approximately 17 min with bottom protection.

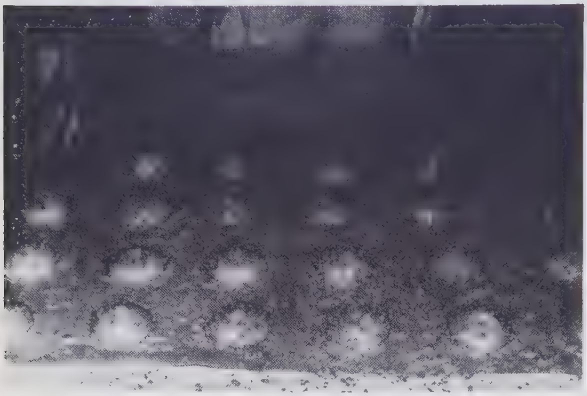


Fig. 24.3 Quite a variety of goods can be made from these two shapes.

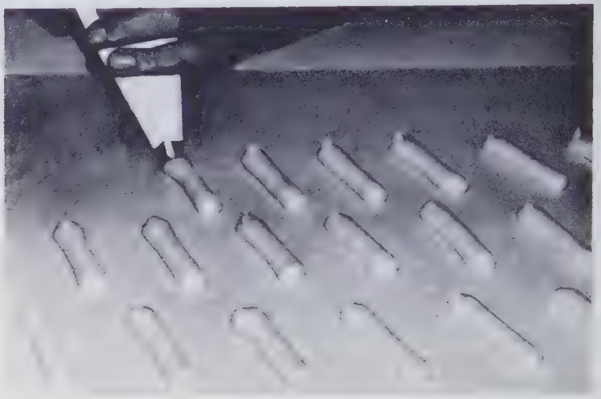


Fig. 24.4 To each 5¼ lb (2·38 kg) basic macaroon add 2 oz (56 g) egg whites, and beat up as before. Pipe on to greaseproof paper.

Fig. 24.5 The drops and fingers may be made plain or sprinkled with small flaked or knibbed almonds before baking. Bake at 350°F. (180°C.).

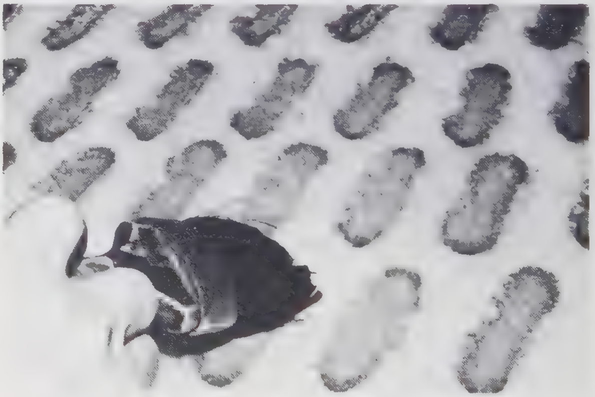


Fig. 24.6 Fingers and drops may be loosened from the paper after baking by inverting the sheets on to a board and moistening the paper with hot water.

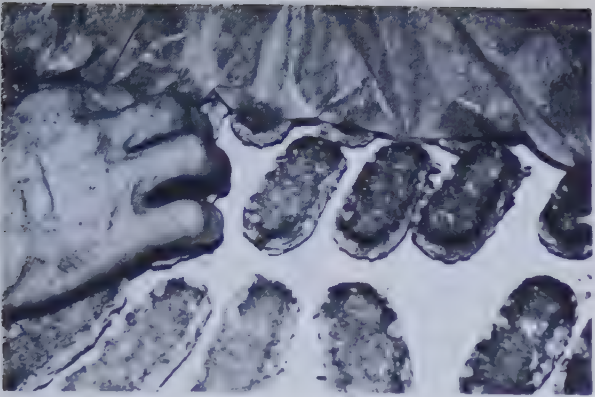


Fig. 24.7 Leave for a few minutes after brushing with a damp brush and then the paper can be easily removed from the biscuits.

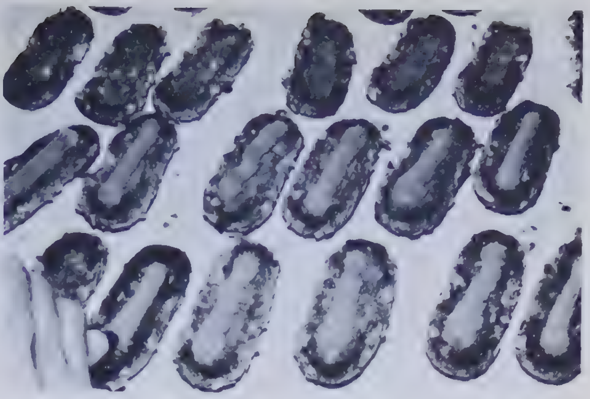


Fig. 24.8 Use sandwiched with a variety of fillings such as redcurrant jelly, chocolate, ganache, and marzipan softened with fruit juice and stock syrup.

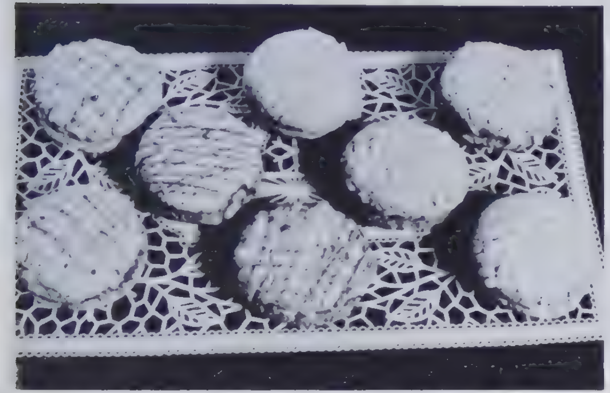


Fig. 24.9 The fingers and drops may be spun with chocolate, either in parallel lines or criss-cross, or can be left plain.

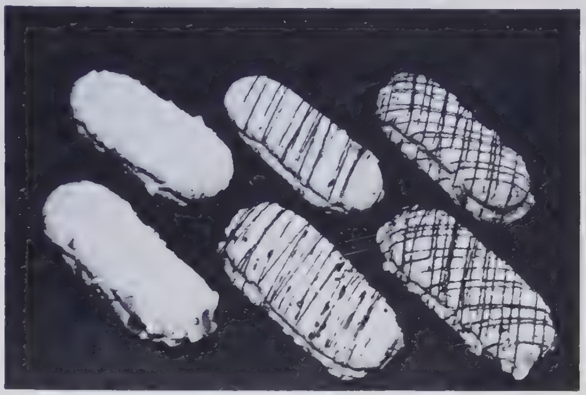


Fig. 24.10 The additional decoration is useful in defining different fillings.

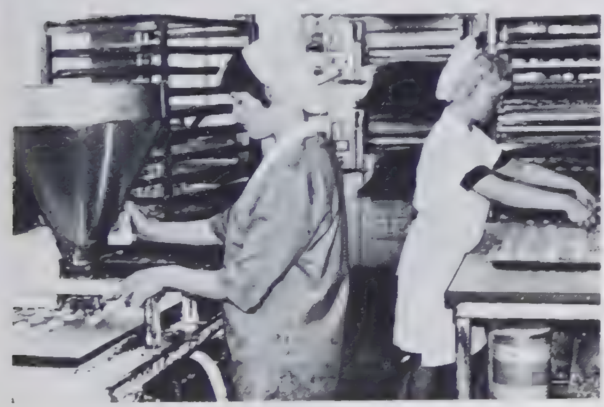


Fig. 24.11 Macaroon is very satisfactory for machine depositing either semi- or fully-automatic. Here almond drops are being put on to trays lined with greaseproof paper and topped with flaked nuts.

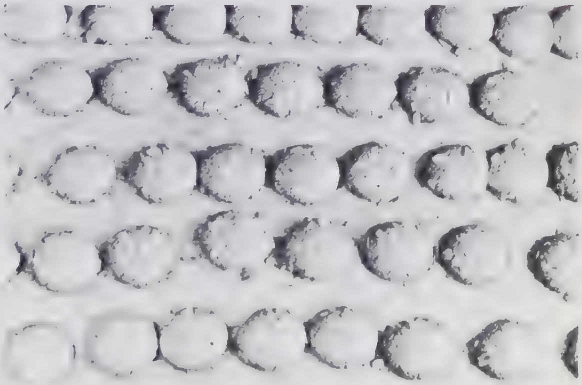
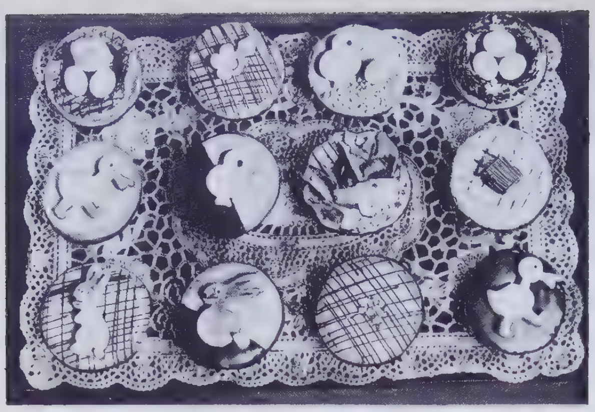
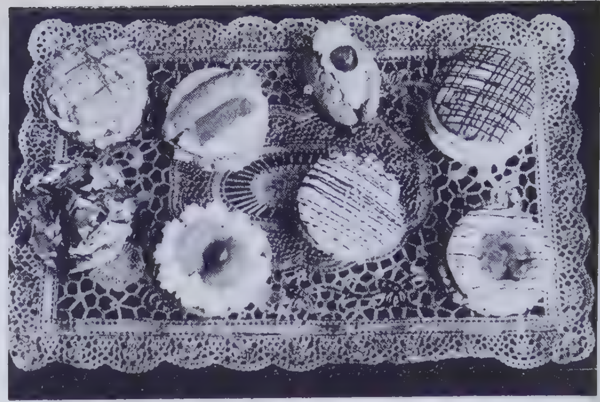


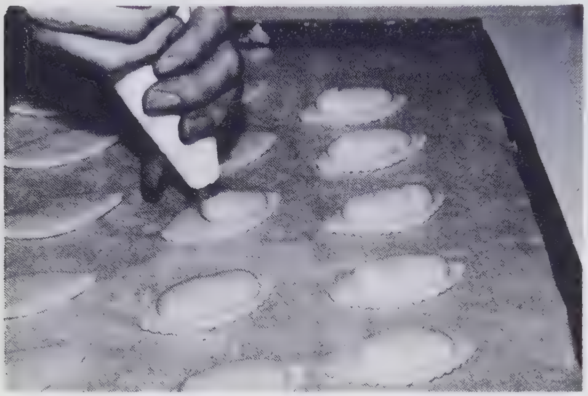
Fig. 24.12 Machine-deposited almond drops from the batch mixing baked in a Reel oven at 350°F. The biscuits form an excellent base for quite a range of fancies.



Decorated almond fancies
Fig. 24.13 On almond drop bases, decorated with chocolate, butter cream or ganache. Several are designed for Easter trade.



Dairy cream fancies
Fig. 24.14 Almond drops are also excellent with dairy cream, keeping more stable and crisp than japonaise types.



Fancy almond pastries
Fig. 24.15 Make the mixing as for almond drops and fingers and use on sweet paste bases. Bake at 360°F.

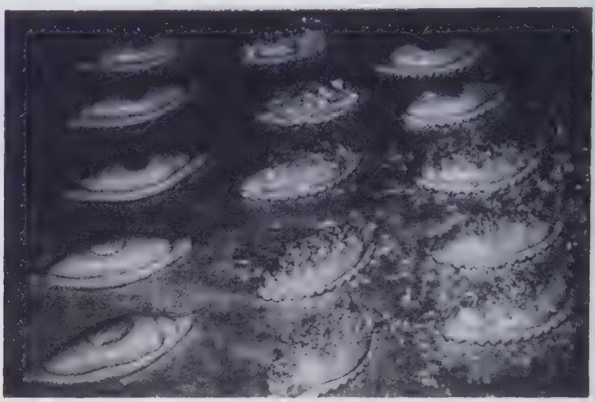


Fig. 24.16 Cut out sweet paste into suitable shapes and lay on lined trays. Pipe on the prepared mixture as shown. Garnished with nuts or cherry before baking.

Fancy almond pastries

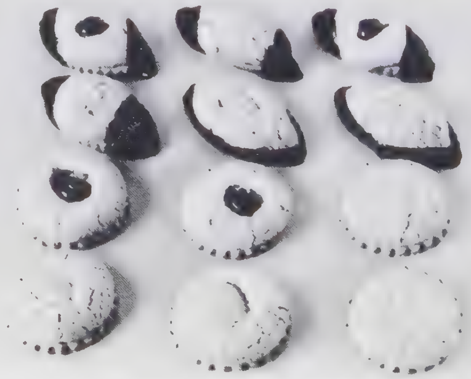


Fig. 24.17 The baked biscuits can be further decorated by dipping them in chocolate in various ways.

Congress tarts

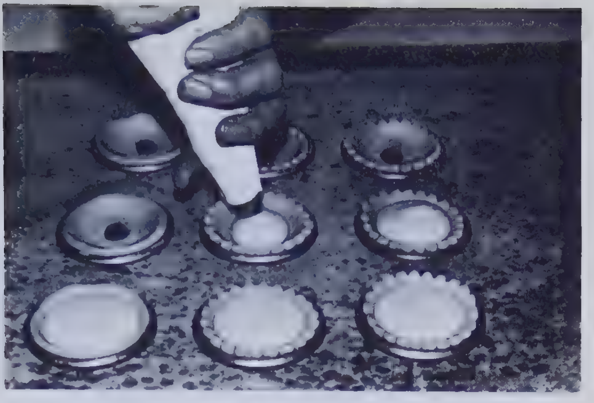


Fig. 24.18 Congress tarts. Line patty-pans with sweet paste and spot with raspberry jam before piping in congress filling (see page 131). Bake at 350°F.

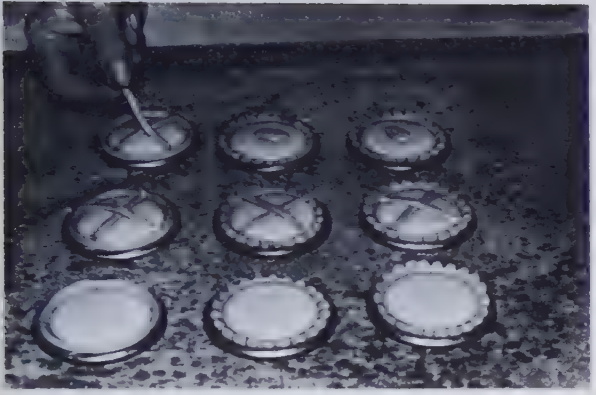


Fig. 24.19 Traditionally, the congress tarts are lightly dusted with castor sugar then crossed with thin strips of sweet paste. It is common practice now to garnish with nuts or to leave plain.

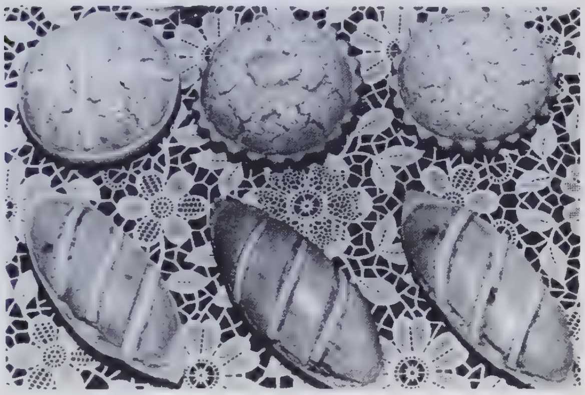
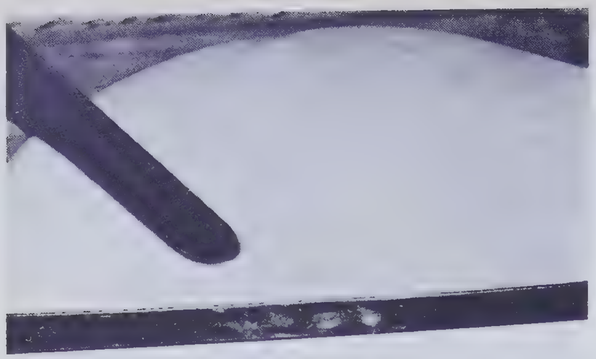


Fig. 24.20 Finished congress tarts and almond boats made in the same manner. The boats are heavily dusted with castor sugar, before the strips are applied, to create a matt finish.



ALMOND SLICES AND FANCY SHAPES

Fig. 24.21 Same mixture as for congress tarts. Bake at 360°F. Line 30 by 18 in baking trays with 3¼ to 3½ lb sweet paste. Spread seedless jam. Cover, 5 lb 4 oz prepared basic macaroon.

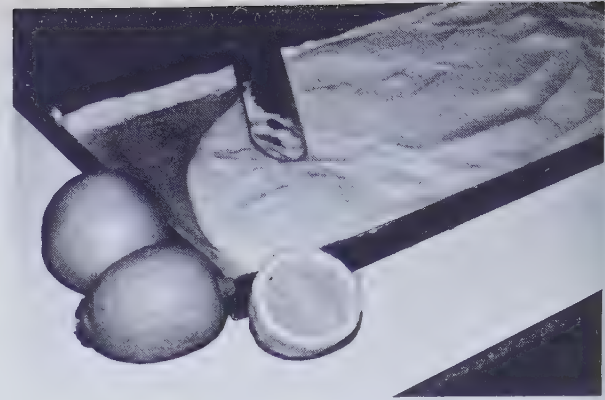


Fig. 24.22 To make fruit-flavoured macaroon: to 5 lb 4 oz basic macaroon add 1 oz egg whites, the juice of one lemon or orange and the zest of two. Blend pastes with the congress tart mixture.

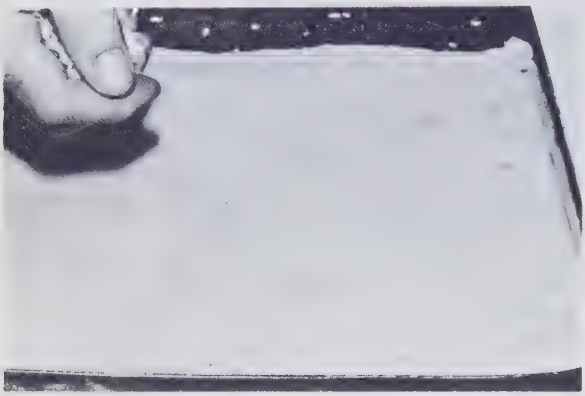


Fig. 24.23 Here again the surface may be sprinkled with nuts.

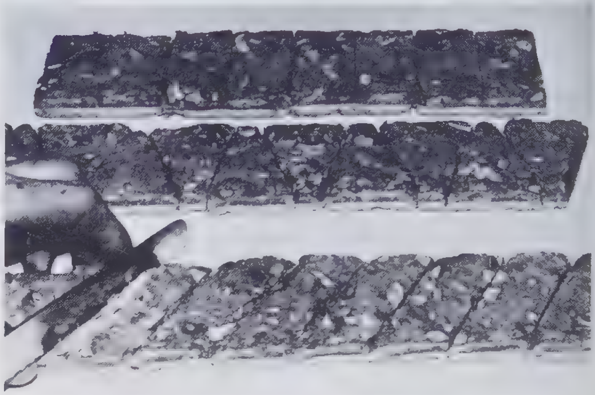


Fig. 24.24 After baking, the sheet should be cut up into a variety of shapes.

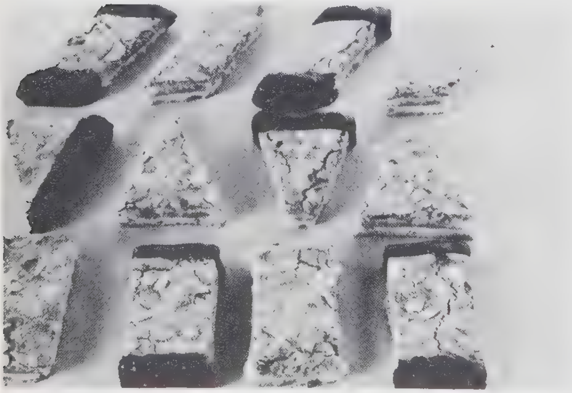


Fig. 24.25 Edging with chocolate enhances the appearance.

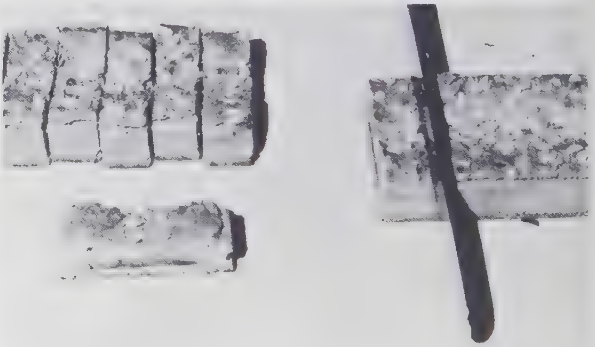


Fig. 24.26 Almond slices made in bar form and cut with a sharp knife when required.

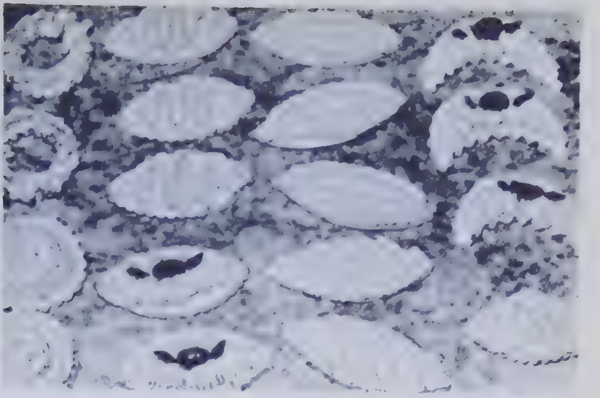


Fig. 24.27 Fancy piped biscuits. Shapes are cut out and trayed on silicone paper and are then half-baked. Pipe on basic macaroon mix in a variety of designs.

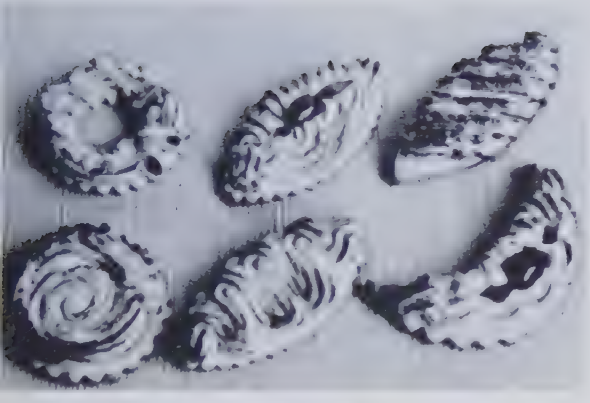


Fig. 24.28 Garnish with nuts, cherries, angelica and stand overnight. Toast to a rich brown at 400°F. The baked biscuits may be glazed and decorated with piping jelly.

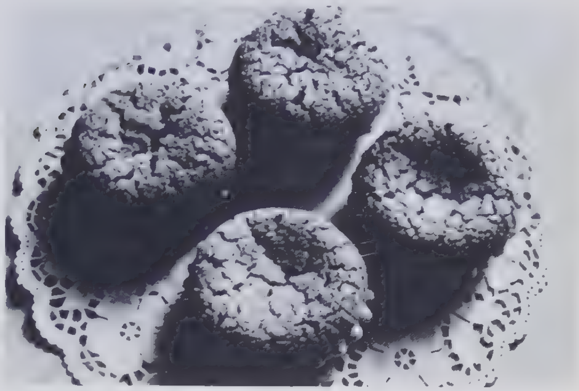


Fig. 24.29 Scotch macaroons. Macaroon may also be used with pastry. For these, line patty-pans with pastry, spot with jam, and pipe in macaroon as for congress tart. Bake at 380°F.

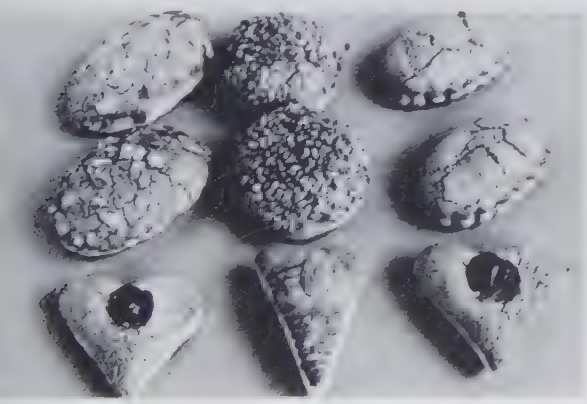


Fig. 24.30 Fancy-cut shapes from puff-pastry may also be top-coated with basic macaroon and decorated with cherries and nuts. Bake carefully at 380°F. with a good bottom heat.

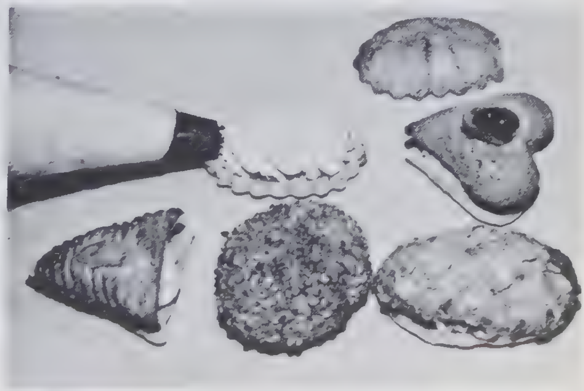


Fig. 24.31 When cooled, take care the macaroon does not over-colour. The pastries can be filled with dairy cream.

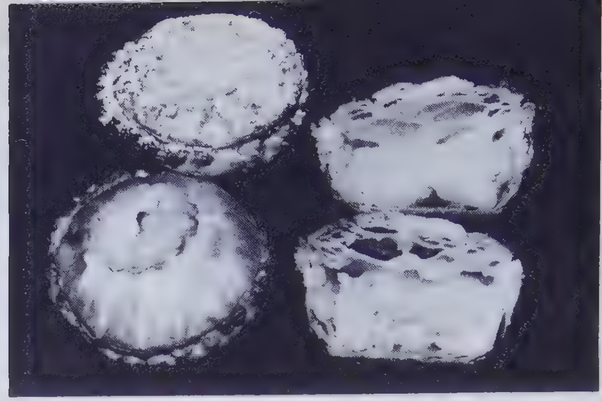


Fig. 24.32 For glarner cups, macaroon is used as a filling enclosed in puff pastry and cooked in deep patty-pans at 400°F.

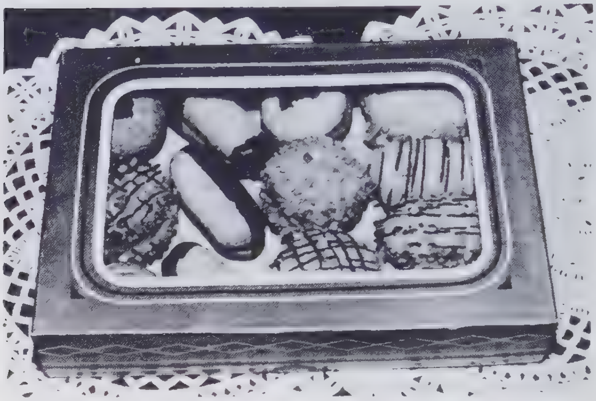


Fig. 24.33 An assortment attractively packed in a shallow window-box.

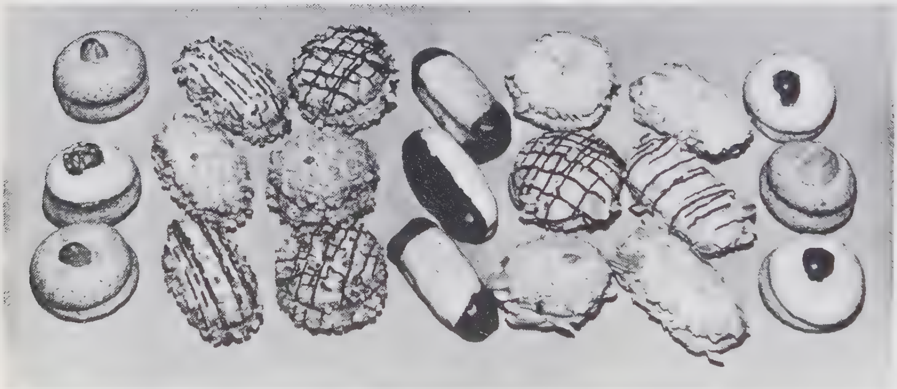


Fig. 24.34 A variety of small almond drops and fingers made with the addition of glucose or invert sugar to give longer shelf life.

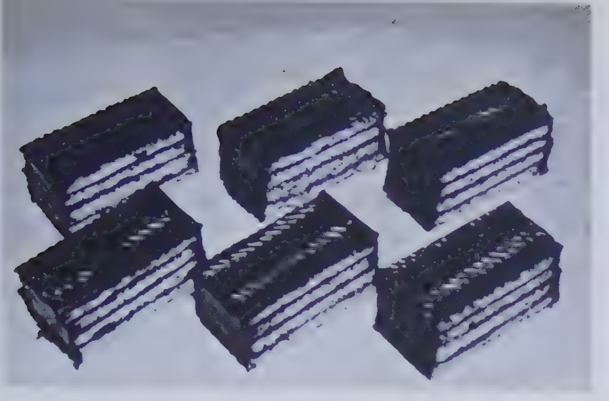


Fig. 24.35 A popular finish for japonaise slices.

Fig. 24.36 Making fragility mix, which is very similar to japonaise mix and is light and firm if properly done.

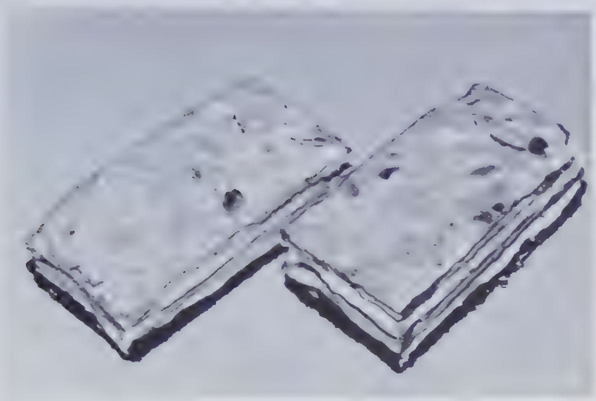


Fig. 24.37 Nuts are sprinkled on half the sheets before baking. When cold, sandwich with dairy cream. Here two sheets are sandwiched to a chocolate sponge. Chill and cut with warm knife.

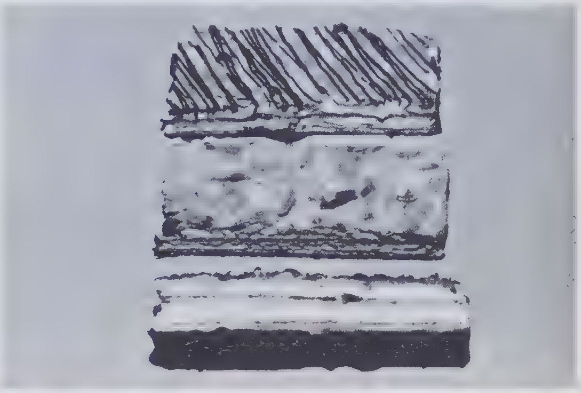


Fig. 24.38 When using fragility sheets only, the bottom one should be coated with chocolate. The baked sheets can also be treated like japonaise.

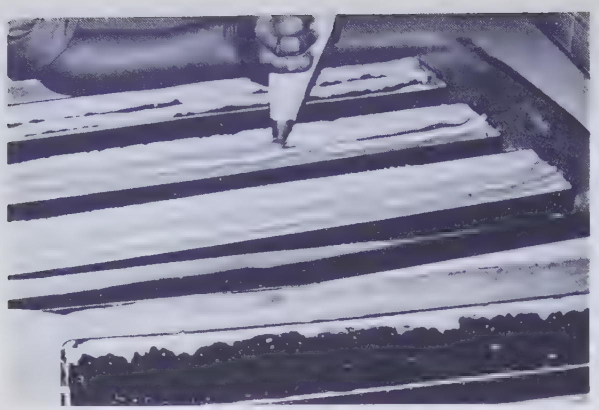


Fig. 24.39 Line suitable frames with sweet paste and cover the bottom with a fruit filling. Pipe in three lines of bakewell filling, one in the centre and one each side.

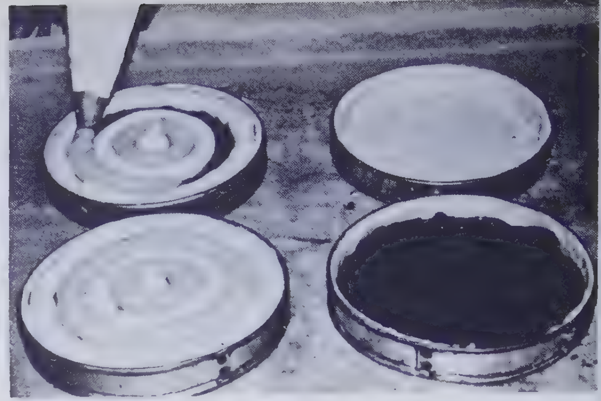


Fig. 24.40 Lines of basic macaroon are piped into the two spaces left between. A similar treatment for tarts prepared in flan rings.

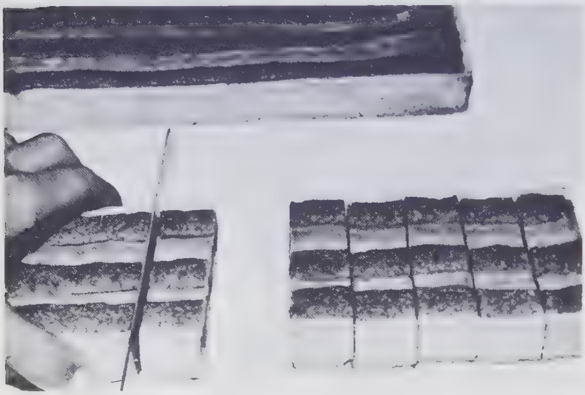


Fig. 24.41 Bake at 360°F without steam but with solid bottom heat to give a firm pastry crust. The cooled bars can be cut into slices and dredged with vanilla sugar if desired.

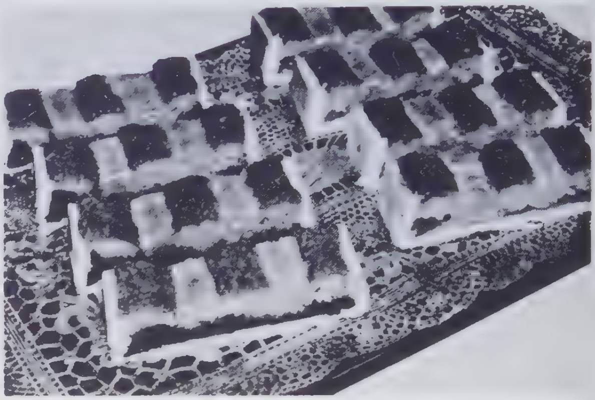


Fig. 24.42 Two varieties of fruit slices, blackcurrant and pineapple, using the special fillings.

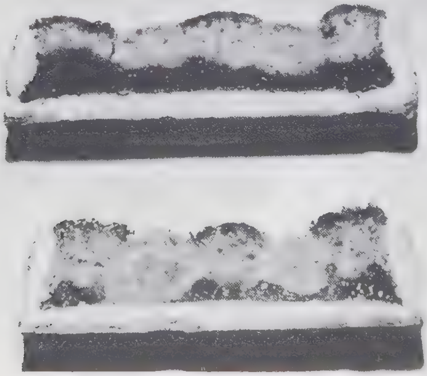


Fig. 24.43 Close-up showing the clean cut of the fruit and topping, yet the pastries are deliciously moist to eat.

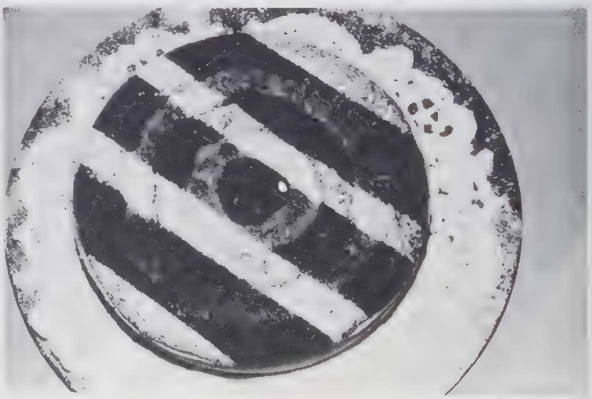


Fig. 24.44 A dredged pattern on the blackcurrant tart, achieved by laying on thin strips of card and dredging over. This delicious sweet can be served hot or cold with cream or custard.

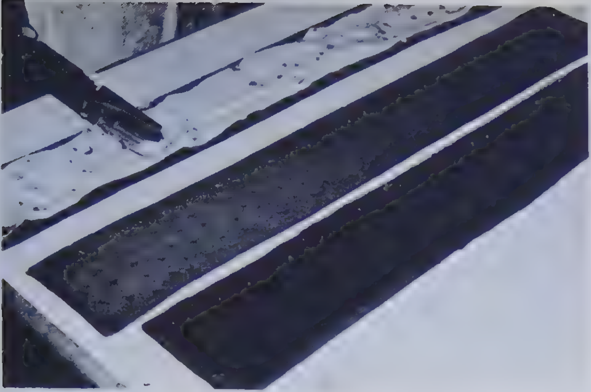


Fig. 24.45 Sandwiching the chocolate sweet paste strips with the prepared macaroon. The top strip is coated in chocolate fondant.

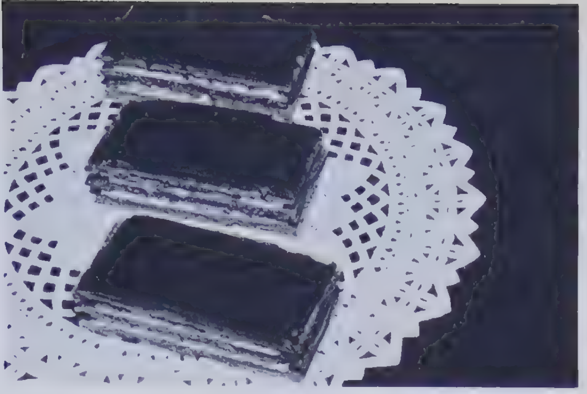


Fig. 24.46 The finished strips are cut into slices 1 to 1¼ in wide.

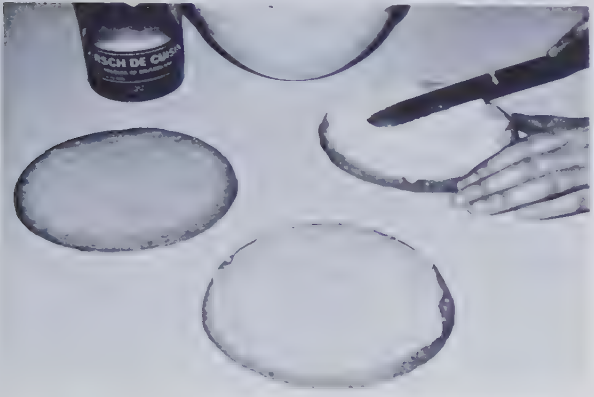


Fig. 24.47 For Engadiner tarts, two biscuits are spread, first with macaroon then with kirsch buttercream, placed together and topped with the third biscuit. Mask top and sides.

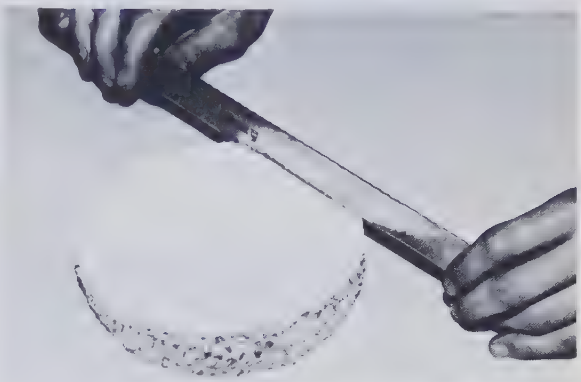


Fig. 24.48 Dress the sides only with japonaise crumbs or fine roasted decor almonds. Dredge the top with icing sugar and mark a trellis pattern with the back of a knife.

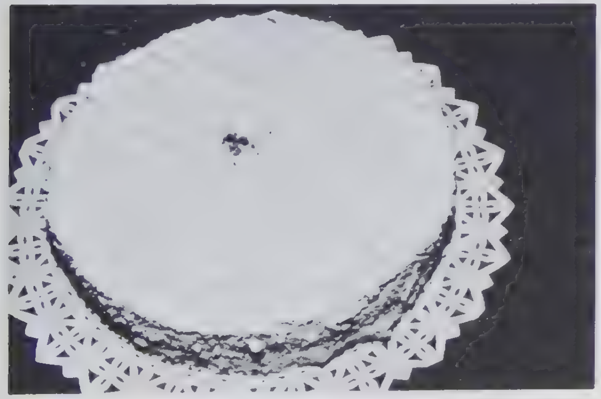


Fig. 24.49 A similar effect can be obtained by dredging over a wire grill. Complete with a little green decor in the centre. Allow to mature a day or two.

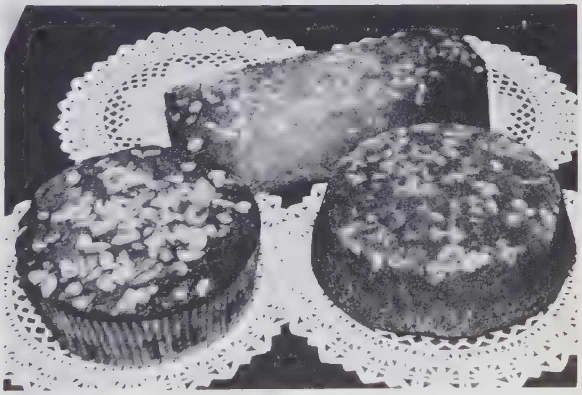


Fig. 24.50 Almond cake, made with basic macaroon and general purpose cake batter.

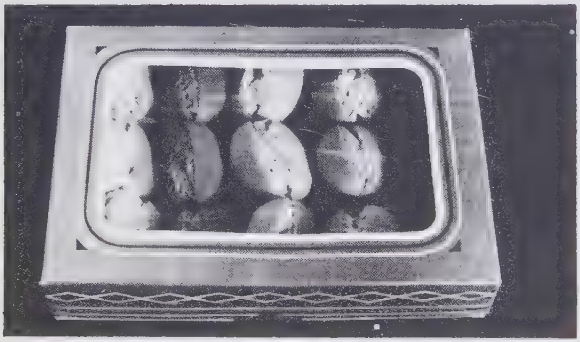
25. Dutch macaroon

Dutch macaroons cannot be made satisfactorily from the basic mix. The appearance of these biscuits differs so much from other varieties and they are so attractive when nicely made, they are well worth trying.

Recipe

4 lb (2 kg) raw marzipan
4 lb (2 kg) icing sugar
2 lb (1 kg) castor sugar
1 lb 12 oz (0·875 kg) albumen solution

Warm the marzipan and work down with a third of the whites to a smooth paste. Mix in the sugars and the remaining whites. Now warm the mixture while stirring to 110°F. over a pan of hot water. The mixture will soften and, when piped out, should flow out quite smoothly. After piping, allow to dry out overnight and, after cutting, bake at 340°F. The mixture can be divided, coloured and flavoured as desired.



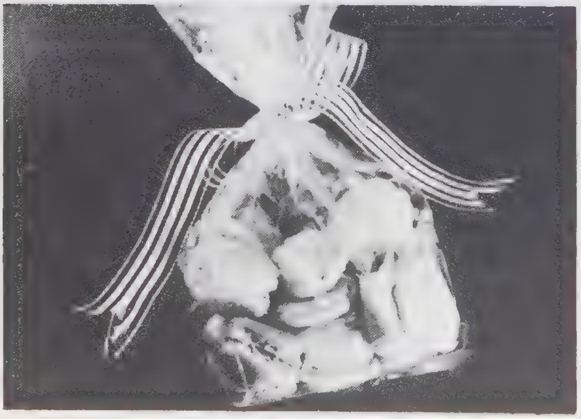


Fig. 25.4 A nicely presented pack. Pistachio, coffee, raspberry, vanilla, and natural are placed in rows to make up this box.

Fig. 25.5 Transparent film bags tied with a gay ribbon show off these colourful biscuits.

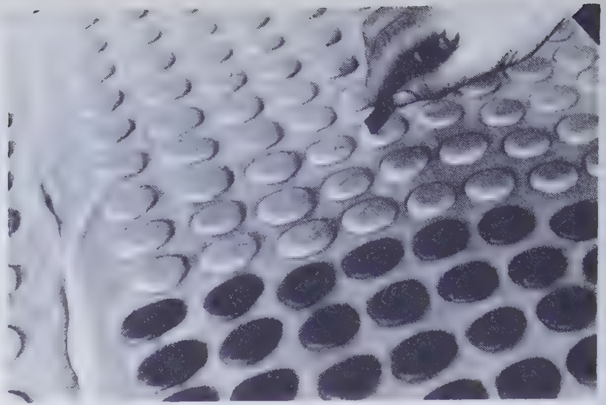


Fig. 25.1 The mixture is piped on to greaseproof- or silicone-lined trays in oval shapes. After standing overnight in a warm place, a crust forms.

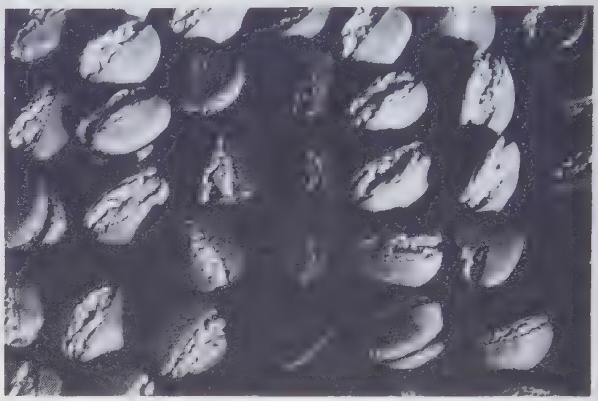


Fig. 25.2 This crust is cut lightly with a sharp knife or razor blade to divide the top. The baked biscuits showing the opened crack and smooth glossy surface.

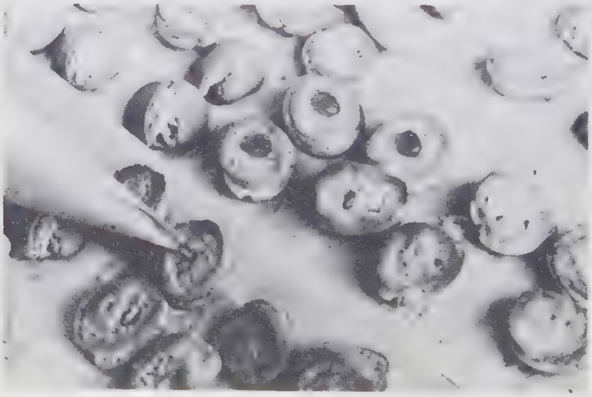


Fig. 25.3 The biscuits are sandwiched with apricot jam.

26. French macaroon

French macaroon is very like basic macaroon, but whole egg is used instead of egg whites or albumen solution. The yolk of the egg helps to keep the macaroon for many varieties. The goods will stand a slightly hotter oven, usually about 380°F.

To make French macaroon from the basic mixing, add 2 egg yolks to each 1 lb macaroon or 1½ oz to 2 oz frozen egg. In the latter case, a little egg colour will improve the appearance. The yolk or egg should be well beaten into the macaroon and allowed to stand before use. If the basic macaroon is freshly made, allow the French macaroon to stand at least 1 hr. before using.

French macaroons are usually heavily dredged with castor sugar to obtain a matt finish on the crust.

French macaroon blends well with fruit and makes an ideal topping for tarts partly filled.

GENOESE FANCIES

Genoese fancies can be decorated with piped shapes of the macaroon. Pipe out the shapes and allow to set overnight as for rout biscuits. Bake to an attractive tint. Allow to cool, then set into position on apricot *purée* or buttercream. The shapes may be decorated in many forms and flooded in with fondant.

PIPED FRENCH MACAROON

Macaroon, similar to the piped rout biscuit mixing, can be made with whole egg. The yellow colour gives a brightness and the goods keep slightly better.

ROUT BISCUIT (using whole egg)

4 lb (2 kg)	raw marzipan
2 lb (1 kg)	castor sugar
14 oz (0·435 kg)	whole egg
	Egg colour

Make up as for rout biscuits, warming slightly if necessary to help in piping.

PIPING MACAROON (with glucose)

Another mixing which is not quite so stable in baking but with better keeping qualities.

2 lb (1 kg)	raw marzipan
1 lb (0·5 kg)	castor sugar
4 oz (0·125 kg)	high maltose glucose syrup
10 oz (0·31 kg)	frozen egg
	Egg colour

Blend the glucose with the raw marzipan and a little of the egg and mix until free from lumps. Add the sugar, the remaining egg, and egg colour, and mix on slow speed until clear.

FRANGIPANE SLICES WITH FRENCH MACAROON

Line frames with sweet paste and cover bottom with raspberry or apricot jam. Pipe in lines of frangipane for Bakewell filling so that the frames are not quiet full when baked. (For Frangipane, see p. 150 ff.)

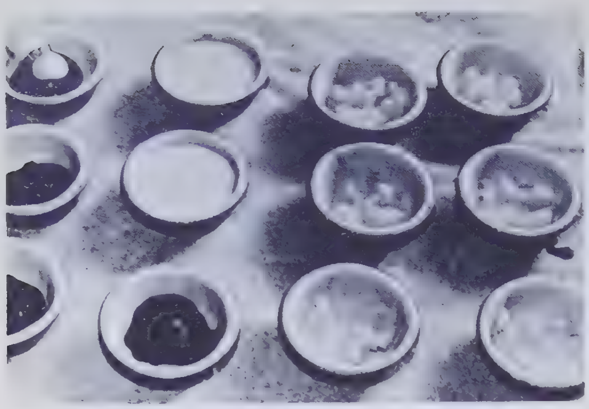


Fig. 26.1 Various shaped pans can be lined with sweet paste and filled with blackcurrant, diced apple with lemon juice, soaked sultanas, pineapple crush and so on.

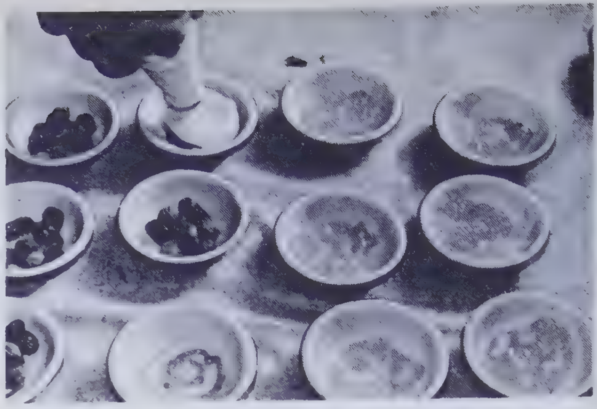


Fig. 26.2 The French macaroon is piped in when it has stood for at least an hour. The tarts should not be over-filled.

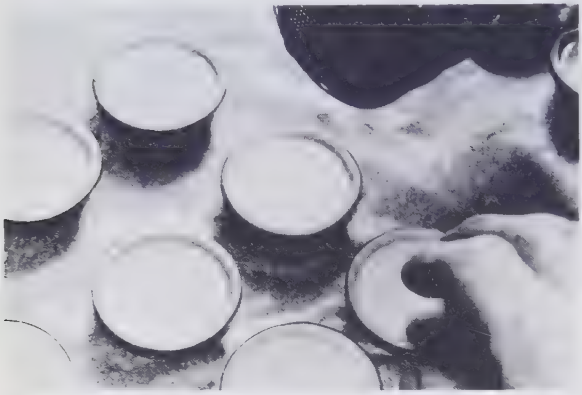


Fig. 26.3 Dredging fairly heavily with castor sugar. Flaked nuts may be used on some varieties, and cake crumbs are helpful on very moist fruit before adding the macaroon.

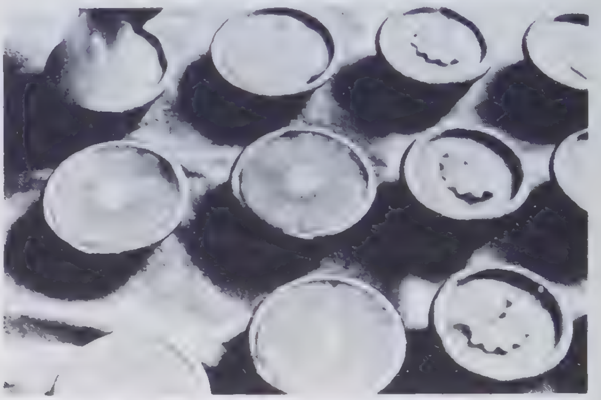


Fig. 26.4 Fancy shapes of sweet paste are used as top decorations to distinguish the fillings. On the left, thin rings of fresh pineapple are laid on the French macaroon.

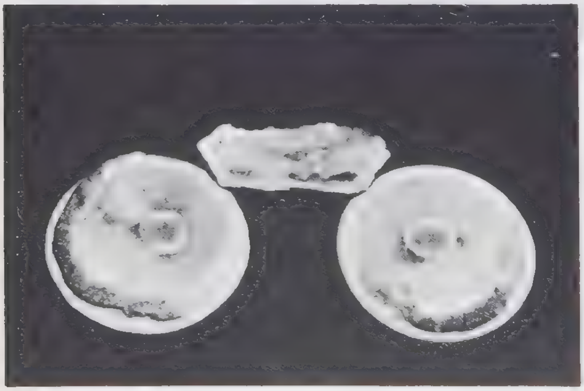


Fig. 26.5 The pineapple tartlets. Shallow pans only should be used for this variety. After baking, the pineapple can be brushed thinly with a glazing jelly.

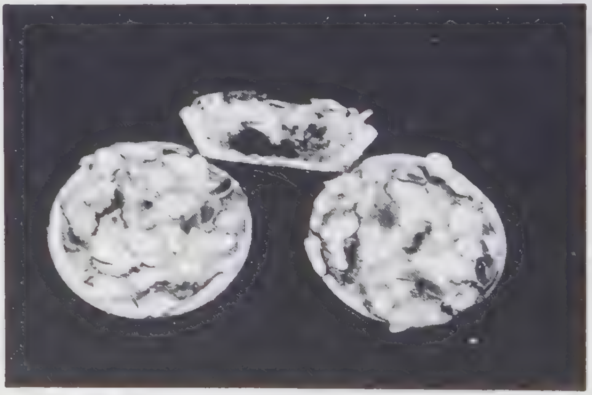


Fig. 26.6 The macaroon on the sultana tartlets is sprinkled with flaked nuts before baking. The sultanas may be soaked in wine or a mixture of equal parts syrup and rum or brandy.

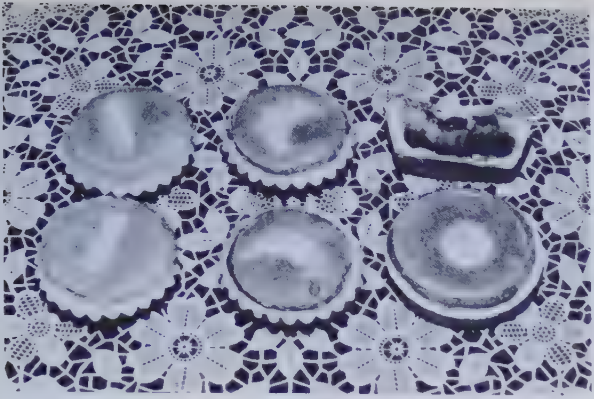


Fig. 26.7 Fruit filled French macaroons.

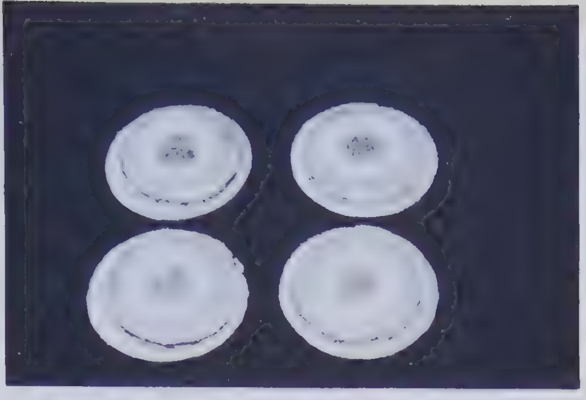
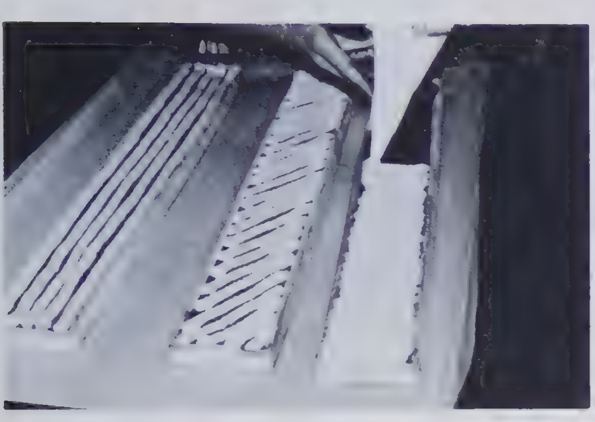


Fig. 26.8 Plain filled French macaroons.



FRANGIPANE WITH FRENCH MACAROON

Fig. 26.9 Pipe the French macaroon on to the baked frangipane filled strips. Bake off at 380° to 400°F.

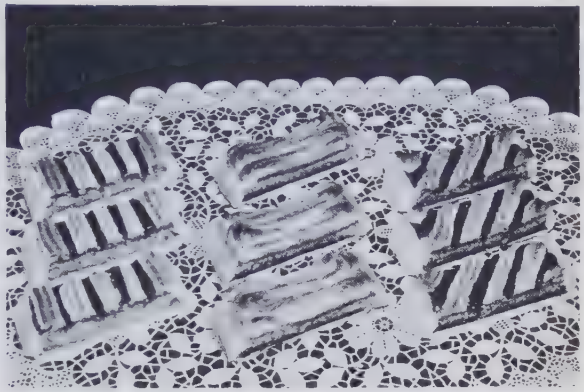
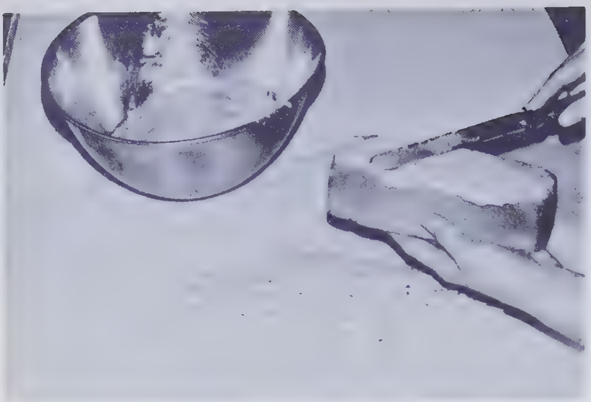


Fig. 26.10 When cooled, pipe raspberry jelly into the spaces between the lines of macaroon. Cut into slices when set.



CAKE TOPPING

Fig. 26.11 French macaroon is excellent for this. Use basic macaroon mix or the glucose macaroon with 1 oz extra frozen egg.

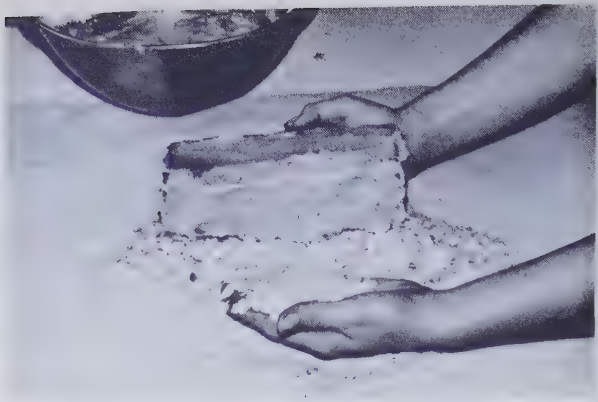


Fig. 26.12 Bake the almond cake or madeira in loaf tins, and treat as follows: Spread the macaroon thinly on the bottom and sides and cover liberally with nuts.

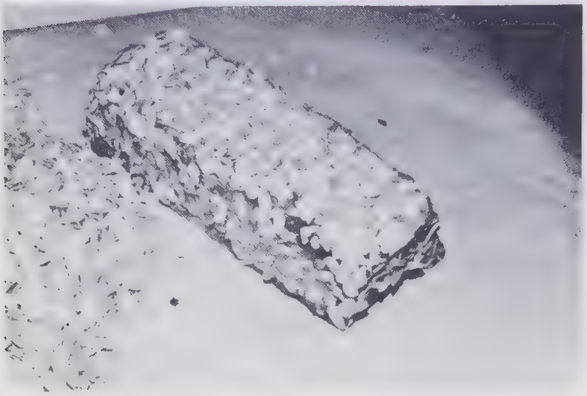


Fig. 26.13 Now space out the cakes on silicone paper on well-protected trays. Bake carefully at 380°F until the macaroon is set and the nuts nicely roasted—about 15-20 min.

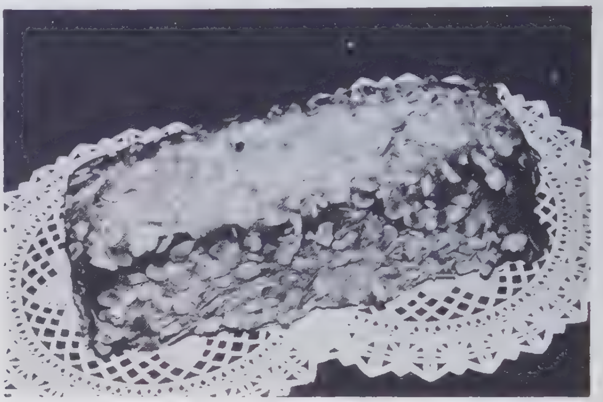


Fig. 26.14 The finished cakes have an attractive and unusual appearance.

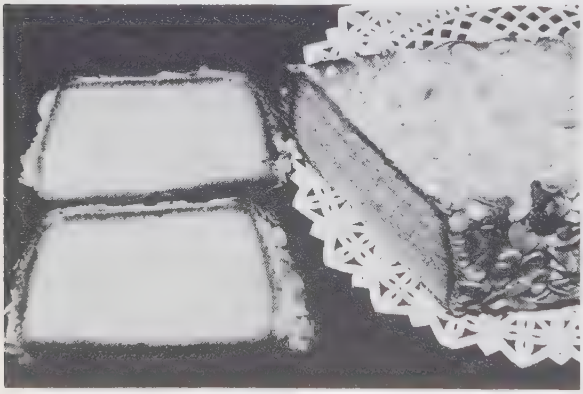


Fig. 26.15 The topping cuts clean and tastes good.

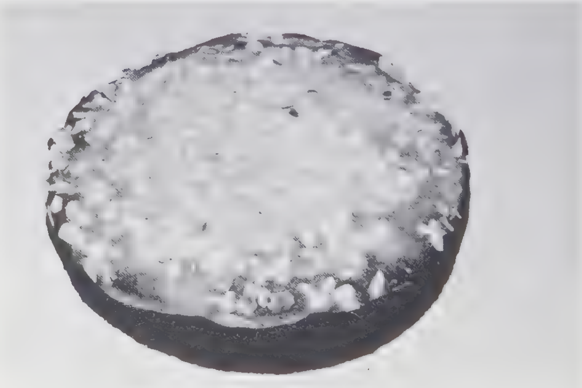


Fig. 26.16 Chocolate cake can be similarly treated in gâteau or sliced form. The macaroon spreads more easily if slightly warm.

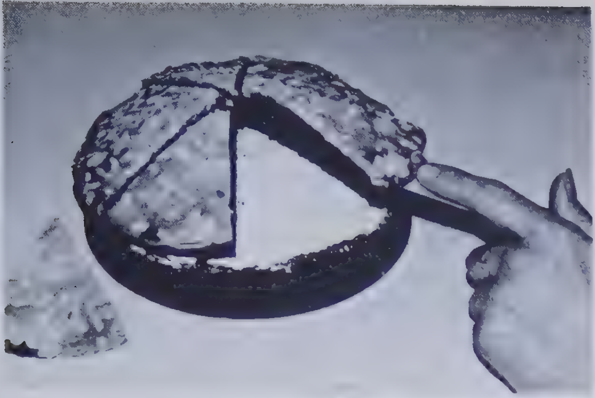


Fig. 26.17 The cake is cut through and the top divided. The pieces are set back on a liberal topping of dairy cream.

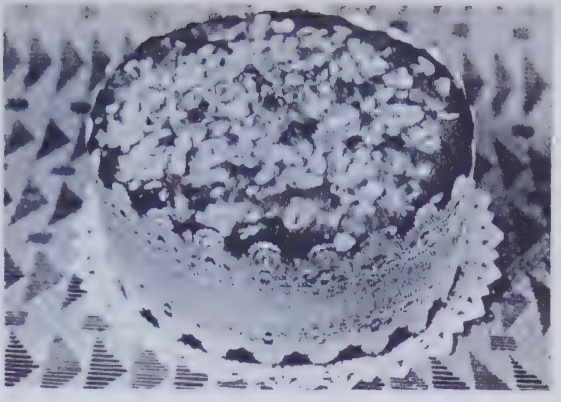


Fig. 26.18 Rich fruit cake topped with French macaroon. Ample protection should be provided for the bottom and sides during baking, and banding will keep the topping in good shape.

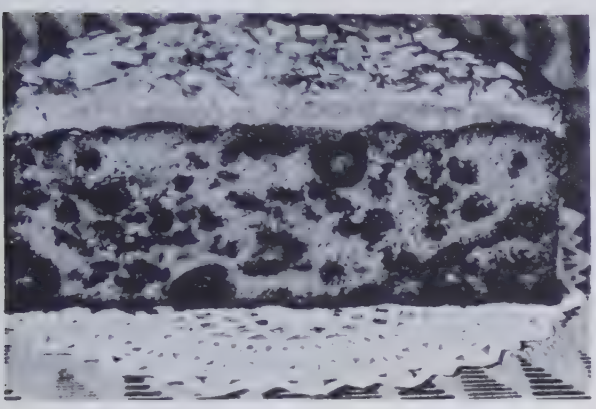


Fig. 26.19 The cut cake. The banding is peeled off when the macaroon has cooled.

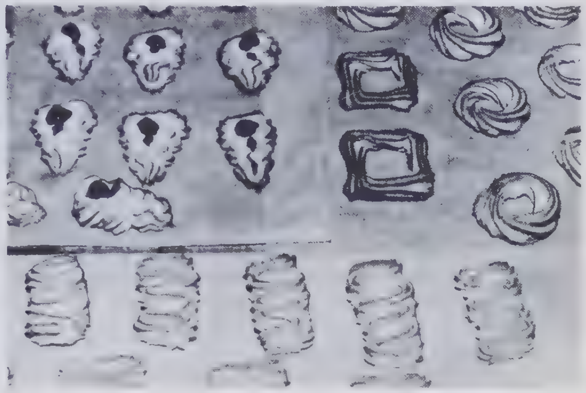


Fig. 26.20 A variety of piped macaroon shapes, for Genoese and gâteau finishing.

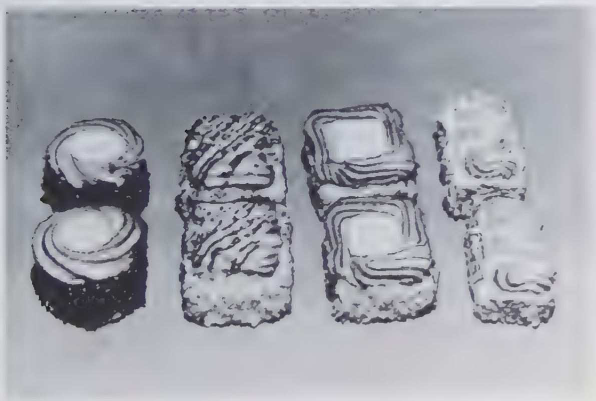


Fig. 26.21 Small Genoese fancies using the shapes.

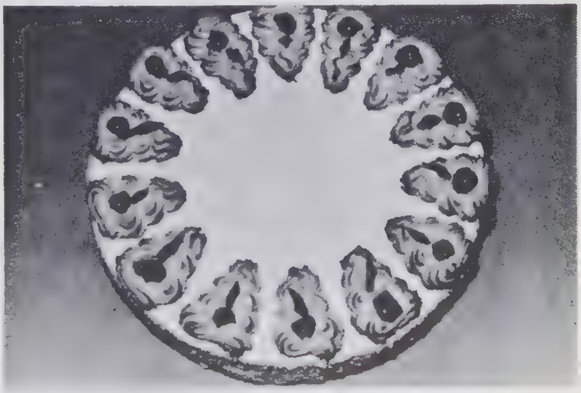


Fig. 26.22 A simple but attractive decoration for an almond based gâteau.

27. Frangipane

There are a number of mixings used for filling pastry-lined patty-pans and decorated after baking. Generally, these fillings are called frangipane. Frangipane mixings are made up in a wide range of quality and cost. Originally frangipane was made from equal parts of ground almonds, butter, sugar, and eggs. Sometimes up to 1 oz flour to each pound of butter was added to improve the batter strength.

Part of the nut content can be replaced with crumbs. To some extent this replacement is often carried too far and the true nature of the frangipane is lost.

Although expensive to make, the original mix is very light and goes a long way.

There are similar mixings which go under different names and the butter may be either creamed in the normal way or added melted at the last stage.

Raw marzipan can be used instead of ground almonds in this type of mixing, by simply replacing the ground almonds by one and a half times its weight of raw marzipan and reducing the sugar content by one-third of the amount of raw marzipan used. A rebalancing recipe is as follows:

1 lb ground almonds
1 lb castor sugar
1 lb butter
1 lb eggs
1 lb 8 oz raw marzipan
1 lb 8 oz castor sugar
1 lb butter
1 lb eggs

These mixings can be made up on a normal sugar-batter method. When using raw marzipan, it should be softened with a little of the butter until free from lumps before the normal creaming process. Alternatively, the butter may be melted or boiled and added to the creamed raw marzipan, sugar, and egg. This type of mixing made with the melted or boiled butter is sometimes referred to as hollandaise.

The following recipe, using raw marzipan, can be made using either butter or margarine and is given a little extra tolerance by the additon of ground rice or fine cake crumbs.

2 lb raw marzipan
1 lb 8 oz butter *or*
1 lb 6 oz margarine
14 oz castor sugar
2 oz ground rice *or*
4 oz cake crumbs

Make up as before, finally blending in the ground rice or cakecrumbs. Use a full-flavoured marzipan.

FRANGIPANE WITH BASIC MACAROON

Quite reasonable fillings can be made from the basic macaroon mixing and Bakewell filling where these are in use. Blend together in proportions from 1 part macaroon to 2 parts Bakewell filling, up to equal parts of each. Egg colour may be added to brighten the crumb.

FRANGIPANE FANCIES

There is a large variety of fluted and plain patty-pans, boat shapes, and ovals which are used for frangipane work. The pans are lined with sweet paste, spotted with preserve, and filled with frangipane filling. Bake at 380°F.

Frangipane filling may also be used for making slices in combination with fruit on a sweet paste base. Many of the suggestions for macaroon can be used with frangipane equally well. The frangipane is usually glazed with hot *purée* and very thin water icing flavoured with lemon juice to finish.

The various shapes may also be finished in a variety of ways in buttercream, fondant, and so on. Care should be taken not to cloud completely the flavour of the filling when high quality recipes have been used.

Marzipan is very suitable as a decorative medium for these fancies and is quick and clean both in finishing and for packing.

The top of the frangipane should be masked with *purée*, buttercream or chocolate to receive the marzipan top.

Left to right of the photo (Fig 1) the finish is as follows.

First	Pale pink marzipan is marked with the ribbed roller and the centre cut out with the candle cutter. The prepared circle of marzipan is placed into position and flooded in with yellow fondant for the flame and white for the candle.

Frangipane fancies and tartlets

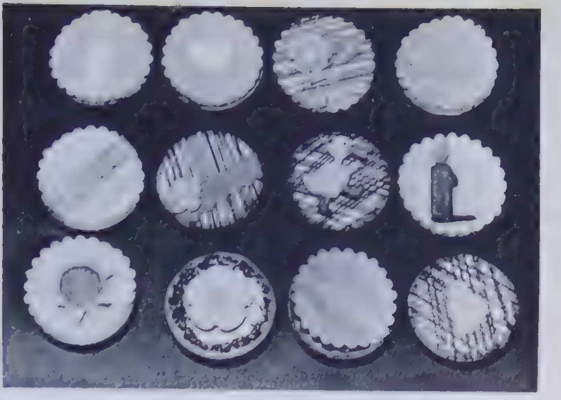


Fig. 27.1 A selection of frangipane fancies finished mainly with marzipan with a variety of decorations.

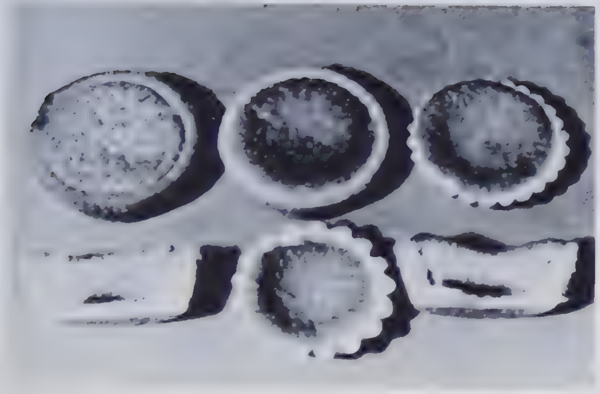


Fig. 27.2 Baked frangipane tartlets. On the right and centre the filling is made with ground rice and cake crumbs. On the left the Bakewell and macaroon blend was used.

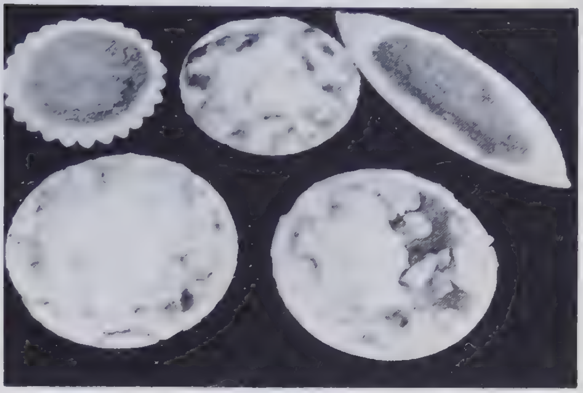


Fig. 27.3 Frangipane filling using melted butter. Some of the tartlets were sprinkled with flaked nuts before baking then finished with apricot *purée* and thin fondant.

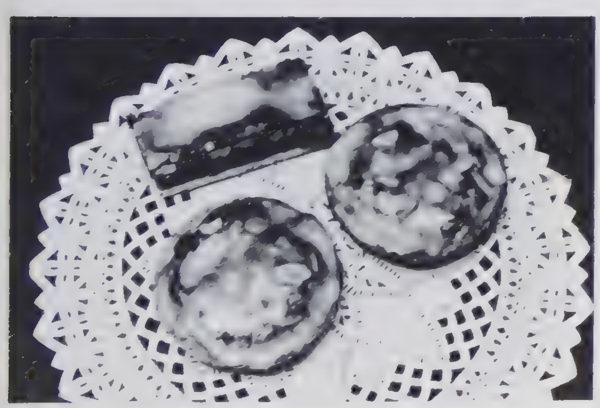


Fig. 27.4 Mixed fruit slices and nut tartlets finished with thin water icing over boiled apricot *purée.* Note the thinner, more transparent glaze.

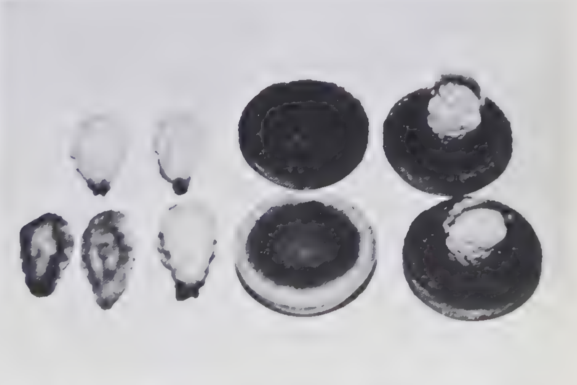


Fig. 27.5 The cactus. Pipe elongated shells from green rout mixing. Set and flash in the usual way. Dust the mazariner pastries with cocoa powder and stand a pair of shells on top.

Second	A similar treatment with a heart-shaped cut-out. The heart may, of course, be cut from a contrasting coloured marzipan and placed into position.
Third	Natural marzipan marked with the wire-covered roller is spun with chocolate. The flower may be pink or yellow with a bright centre and backed with a green leaf.
Fourth	Pale green marzipan marked with a knife and finished with a bright yellow star.
Fifth	Pale pink marzipan marked with the squared roller. A narrow strip of green marzipan cut with the straight, fluted cutter placed diagonally across and finished with a small yellow flower.
Sixth	Similar treatment on a coffee buttercream base which has been spun with chocolate. Use a pink flower or violet.
Seventh	Similar treatment on nougat buttercream spun criss-cross. The duck or any other small cut-out animal could be used to finish.
Eighth	Natural marzipan marked with the wire roller. A bright red cut candle with yellow flame. A small line of chocolate is piped in to finish.
Ninth	A one-inch circle of red marzipan is placed in the centre. Circles of pale green marzipan, in the centre, are cut with a sharp knife so that when the circle is placed into position, the small points of marzipan can be folded back.
Tenth	A moulded flower is used in the centre of buttercream ribbed with chocolate vermicelli.
Eleventh	Small ropes of chocolate buttercream are piped with the star tube on two sides. A cut-out of green marzipan is laid into position so that two of the sides are raised on to the buttercream.
Twelth	Small Easter chick on the buttercream chocolate-spun top.

HOLLAND FILLING

Another mixture on the same basis which may be used as a filling or topping over fruits and nuts on either sweet paste or puff-pastry casing is as follows:

Holland mixture

3 lb (1·5 kg) raw marzipan
1 lb (0·5 kg) castor sugar
2 lb (1·0 kg) butter
1 lb (0·5 kg) flour
19 shell eggs (20 shell eggs)
As desired lemon

Use the sugar batter method as previously described, adding the eggs in five stages. Finally stir in the lemon and flour.

MAZARINER

This mixing is very similar to a frangipane mixing. It is not as expensive and, being light, gives a good yield.

12 oz raw marzipan
1 lb 2 oz margarine
1 lb castor sugar
18 oz frozen egg
8 oz rice flour
1 oz lemon paste

Use the sugar-batter method; softening the raw marzipan first with a little of the margarine and stirring in the rice flour at the last stage. Fill into lined patty-pans as before and bake at 380°F. The baked pastries may be glazed with lemon water-icing or a simple and novel finish is to make a cactus plant.

28. *Gingerbread with marzipan*

Much more is made of honey or gingerbread on the Continent than they are in the British Isles. The gingerbread is often combined with a nut filling and it is usually moulded in a special wooden mould or panel. These wooden moulds are often intricately carved to depict some local item of historical or architectural interest.

Because the combination of gingerbread, and marzipan is very pleasant, one or two examples are worthy of inclusion here. Carved wooden panels can be purchased for making the moulded 'gingerbread cakes', but, for the example shown, a sulphur mould featuring Coventry Cathedral was used.

The following gingerbread recipe has a nice flavour and is quite easy to make and handle.

GINGERBREAD

8 lb 12 oz (4 kg) fine wheatmeal flour
1½ oz (0·043 kg) ground ginger
1½ oz (0·043 kg) mixed spice
4 lb (1·825 kg) fine sugar
3 lb (1·37 kg) honey
2 lb (0·917 kg) treacle or syrup
1½ oz (0·043 kg) bicarbonate of soda
5 oz (0·143 kg) orange paste
10 oz (0·286 kg) milk
8 shell eggs

(The treacle or syrup may be replaced with honey, giving a total of 5 lb honey to the mixing.)

Dissolve the bicarbonate of soda in the milk, place the remaining ingredients into the machine bowl. Add the milk mixture and mix until clear. The dough is more easily handled if allowed to stand overnight before working off. For moulded work, the dough should be allowed to stand longer, even for two or three days, then passed through the break to make a very fine smooth dough. The recipe for the filling is:

4 lb raw marzipan
8 oz orange paste
1 lb invert sugar

The ingredients are simply blended to a smooth paste.

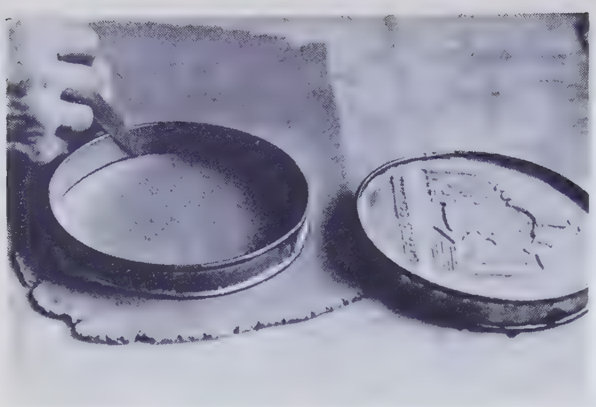


Fig. 28.1 Sheet out the cleared dough to $\frac{1}{8}$–$\frac{3}{16}$ in thick and cut off enough to cover the face of the mould. Press in firmly to ensure a good impression.

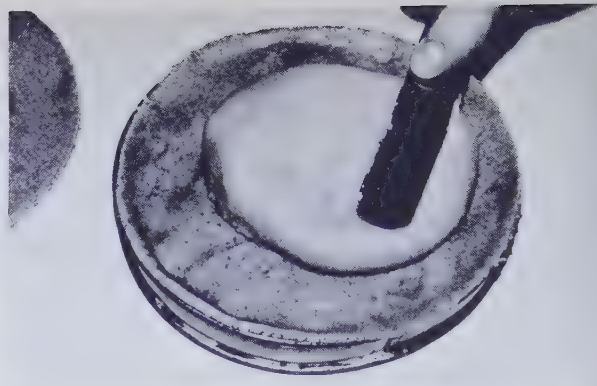


Fig. 28.2 Place 6 to 7 oz of the marzipan filling on to the dough and spread to within ¾ in of the edge.

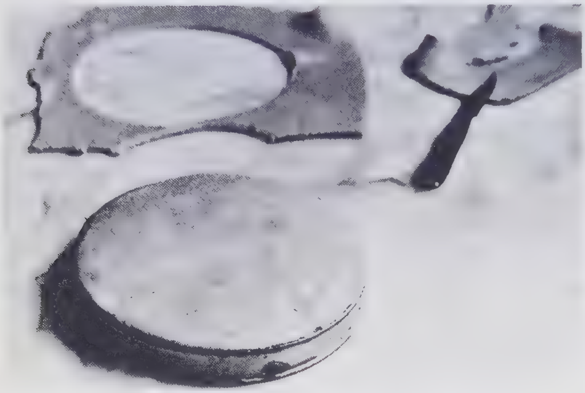


Fig. 28.3 A covering of the same thickness is placed into position, sealed and trimmed round the edge.

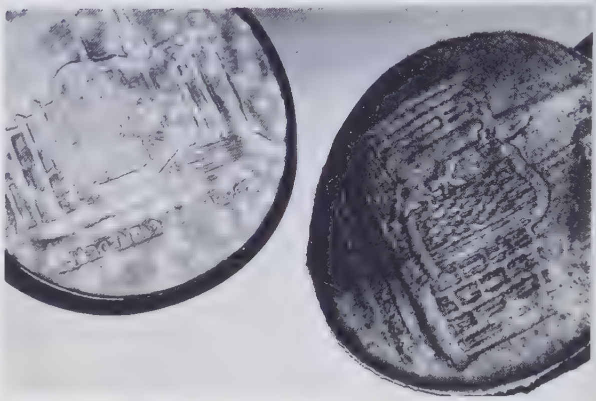


Fig. 28.4 The prepared cake can then be tipped from the mould.

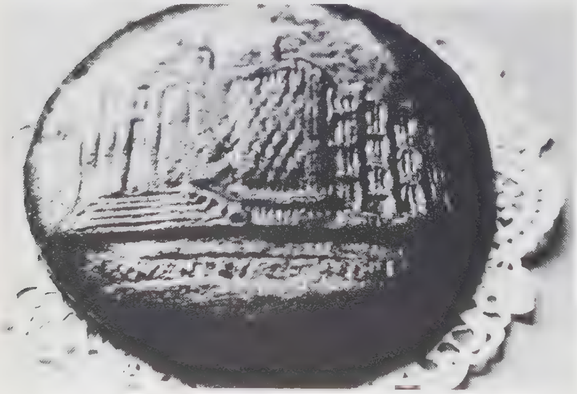


Fig. 28.5 Stand overnight or even longer. Egg wash carefully and bake at 380°F with bottom protection.

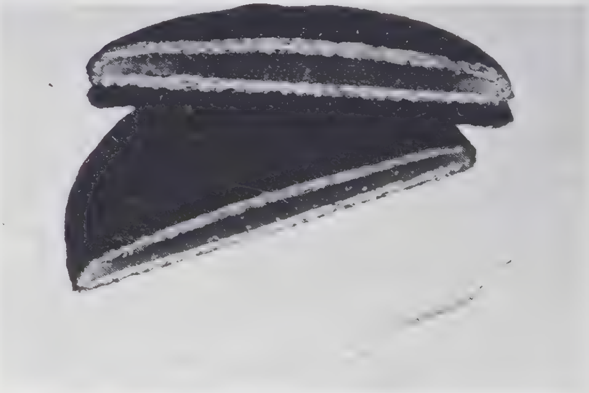
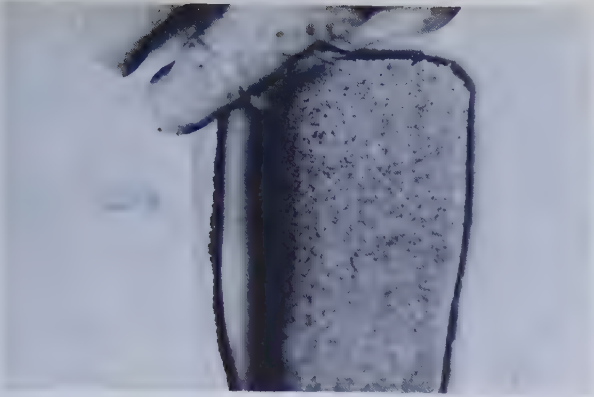


Fig. 28.6 The cut cake. Immediately on removal from the oven the cake is glazed with gum arabic or good bun glaze.



Filled Gingerbread Rolls

Fig. 28.7 The filling is rolled into sheeted gingerbread in sausage-roll fashion and tightly sealed underneath.

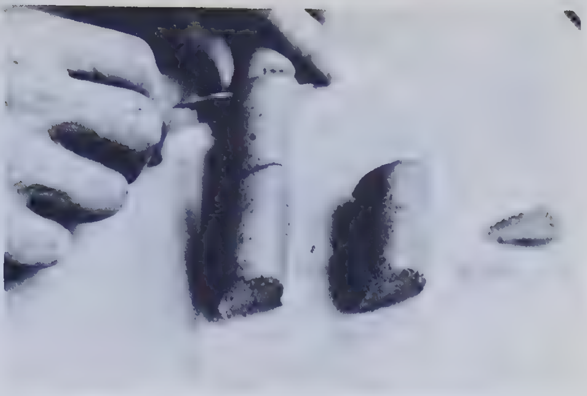
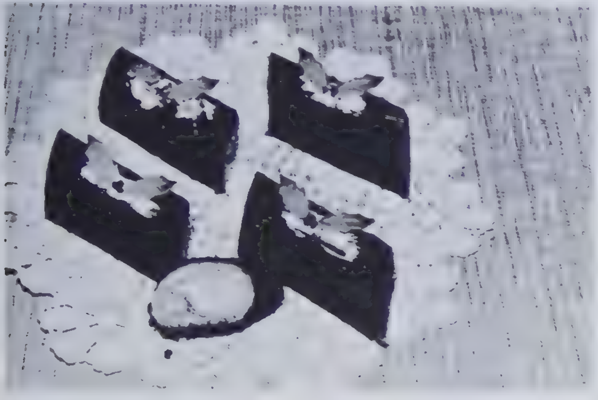
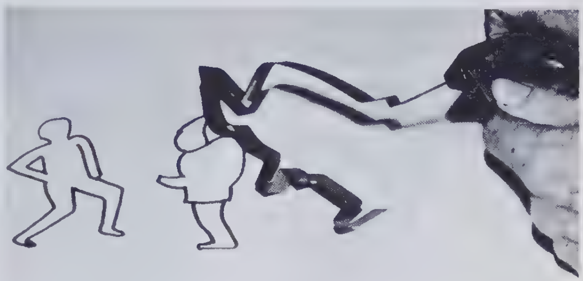


Fig. 28.8 Cut the rolls into 2-in lengths. Egg wash and carefully bake at 400°F. Glaze as before.



Christmas Logs

Fig. 28.9 Prepare the rolls as above and bake in 18-in lengths. When cool, coat and comb with chocolate with a hot knife.



GINGERBREAD FATHER CHRISTMAS

Fig. 28.10 Make a Father Christmas cutter from sheet banding by bending to the outline of the diagram.

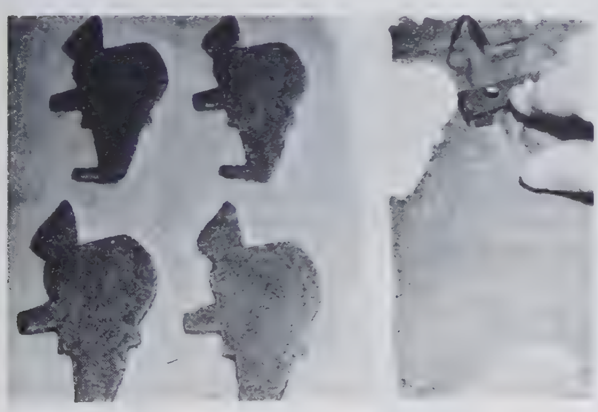


Fig. 28.11 Sheet out the gingerbread dough to ⅛ in thickness and cut out. (A metal bar has been soldered across for strength.) Place on silicone paper and bake at 380°F.

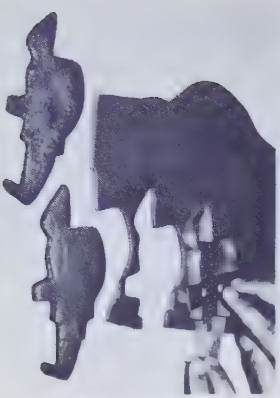


Fig. 28.12 Bake, brush with hot apricot *purée* to below coat line. Add thin cut-outs of red marzipan. Omit lower part of leg.

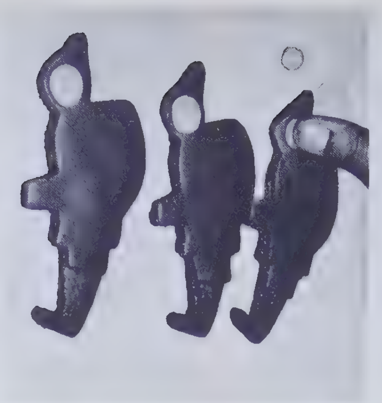


Fig. 28.13 Press in a ball of pink marzipan under polythene to make the face and mark in the eyes and mouth.

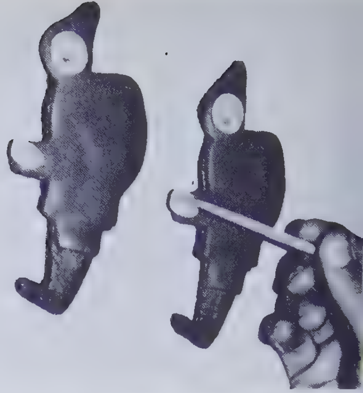


Fig. 28.14 A pear shape of pink marzipan is pressed into position and marked for the hand. The arm is marked with a suitable cutter.

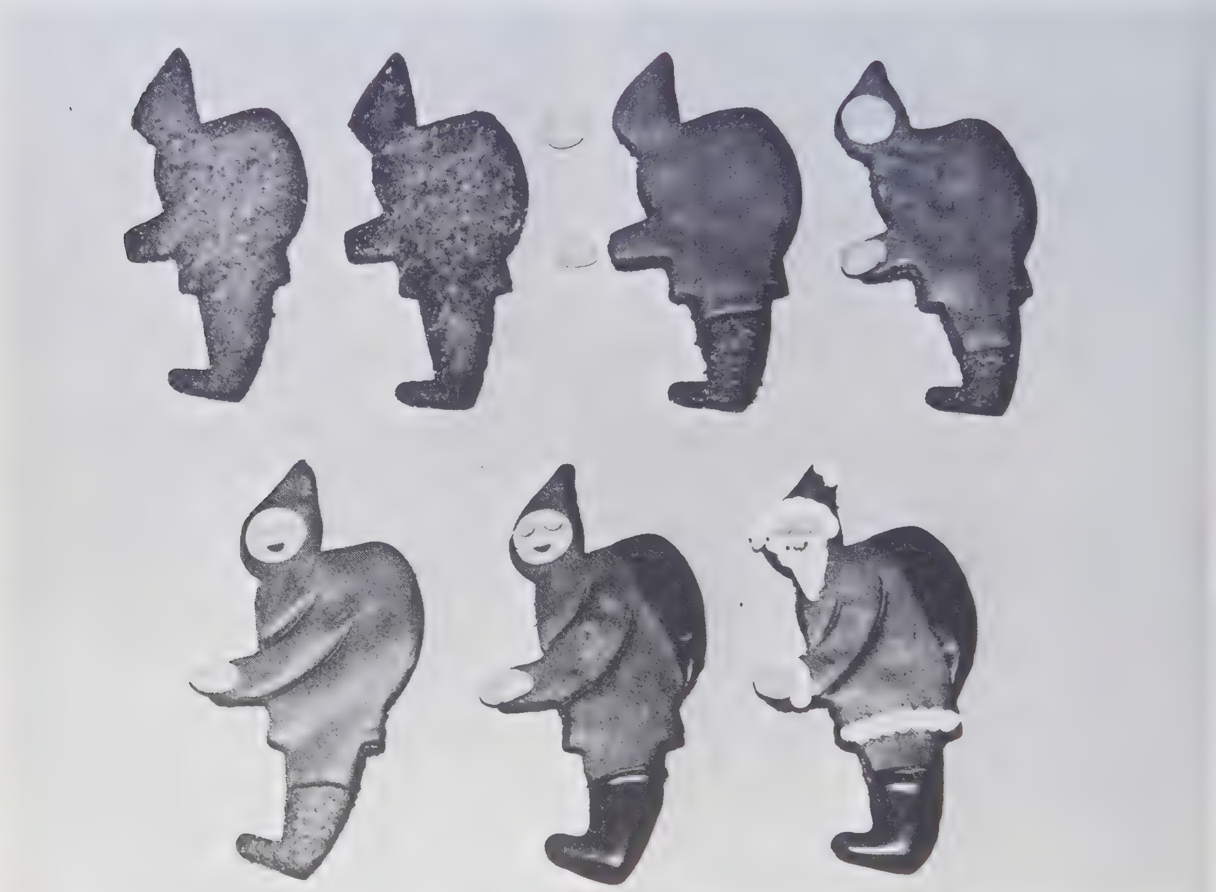


Fig. 28.15 Sequence illustration: finally, the boots and sack have been dipped into chocolate and the white fur lining and beard piped in with royal icing. The features have purposely been kept quite simple.

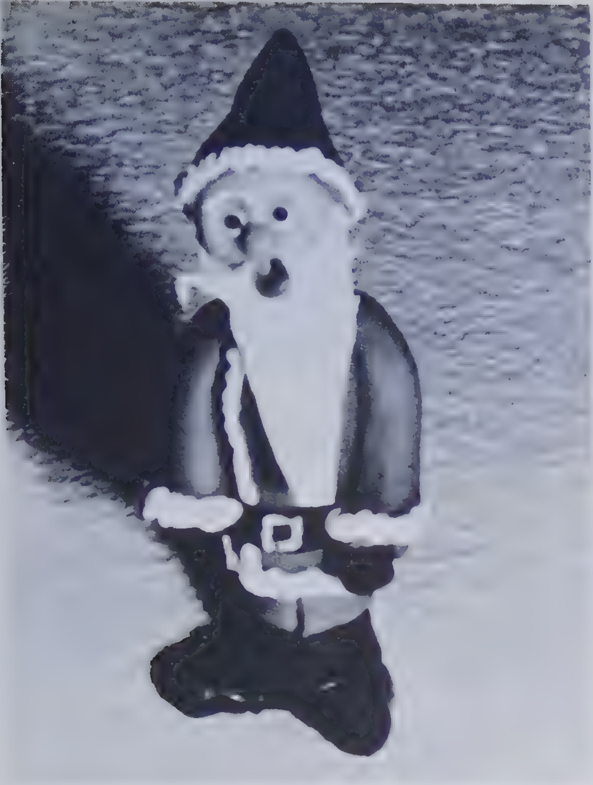


Fig. 29.1 Father Christmas figure built-up on ice cream cones.

29. Christmas lines

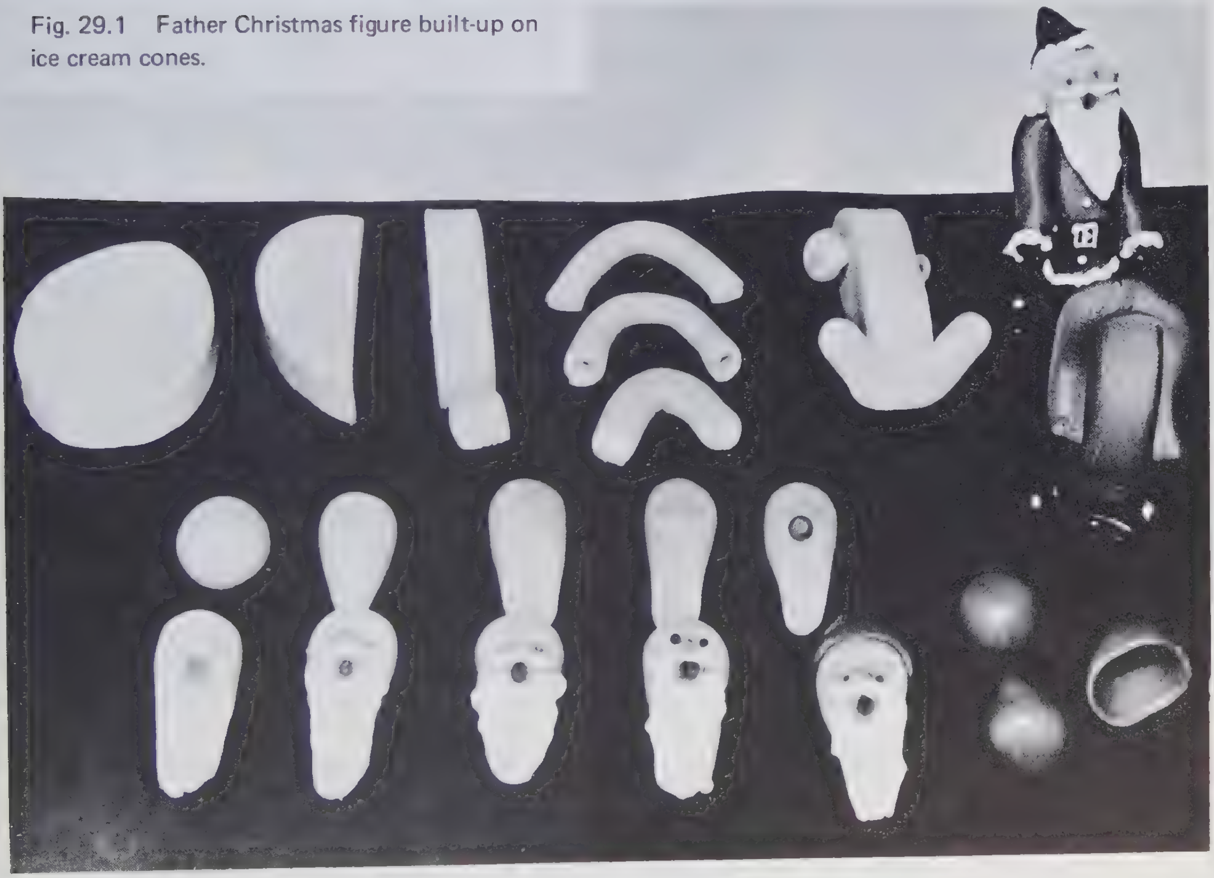
Reference has been made to the popularity of marzipan fruits, rout biscuits, *petits fours* and marzipan sweets for Christmas.

A flat Father Christmas head has been described which is useful in many ways. Two other items are included under gingerbread and marzipan, and there are the Christmas angels.

SMALL FATHER CHRISTMAS

Small Father Christmas figures in marzipan are a further attraction and may be made in the manner illustrated in Figs. 29.1-10.

Fig. 29.2 *(Below)* Prepare flesh-coloured marzipan by tinting with pink and yellow. Roll out 4½ oz pieces and cut into ten equal portions. Roll into a ball, then make pear shape, flattening at the point for the beard.



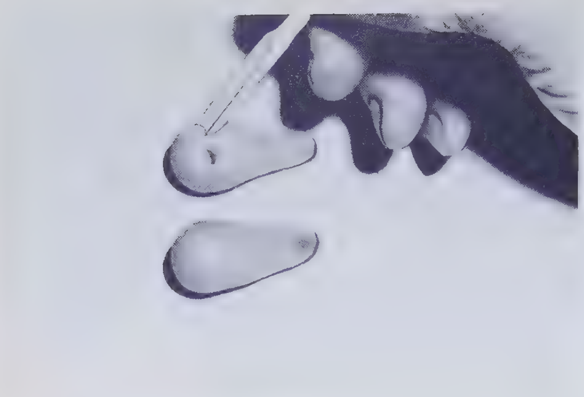


Fig. 29.3 Marking in the eyes.

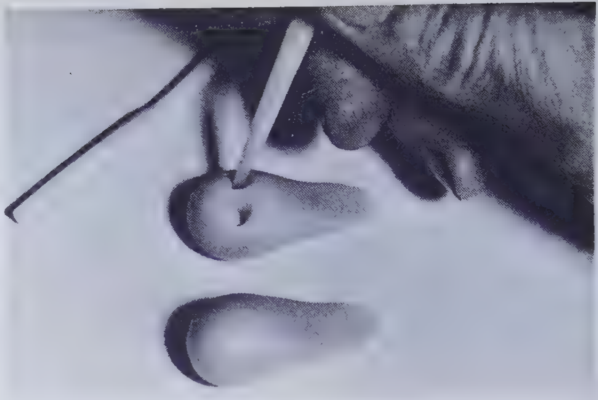


Fig. 29.4 Life is given by making an insertion with the pointed modelling tool.

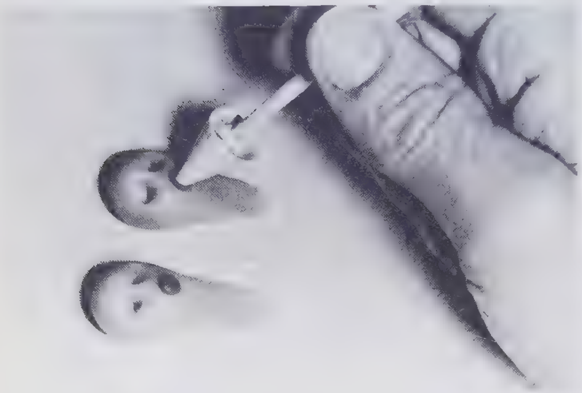


Fig. 29.5 The mouth is shaped from a small ball of red marzipan slightly flattened and opened with the cone-shaped tool pressed in at an angle.

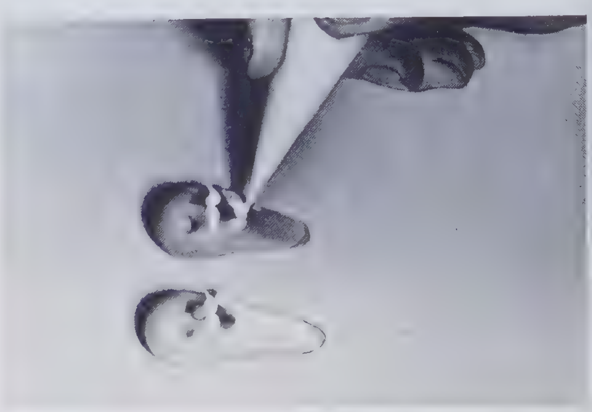


Fig. 29.6 Pipe in the beard with royal icing and place a small ball of pinker marzipan directly on top of the moustache for the nose.

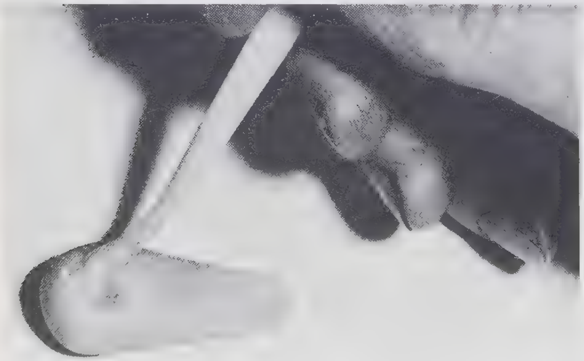


Fig. 29.7 Another treatment for the eyes. The depressions are filled in with royal icing and chocolate.

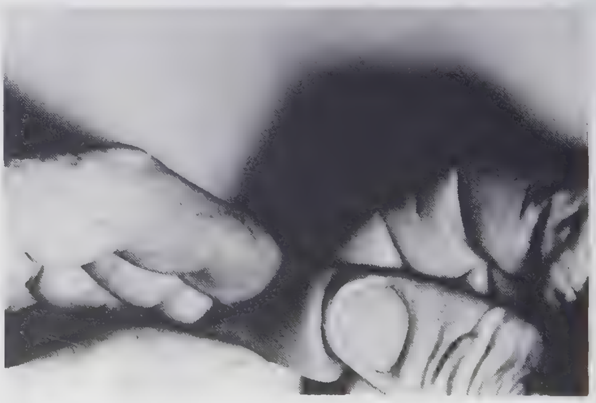


Fig. 29.8 Shaping the hat. Opening the centre with the cone tool and widening the bottom to fit well over the head, covering the position of the ears.

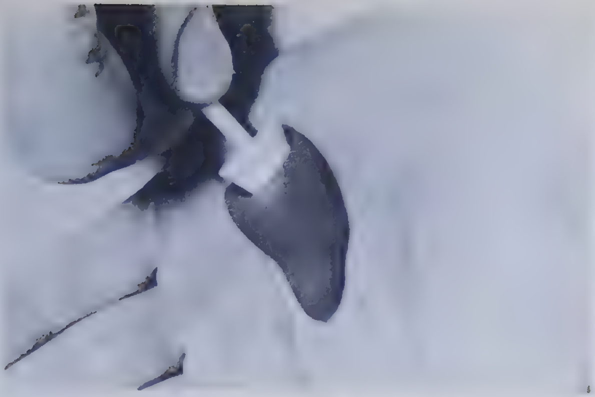


Fig. 29.9 The marzipan can be rolled backwards and forwards in the palm of the hand with the tool to create the wider opening.

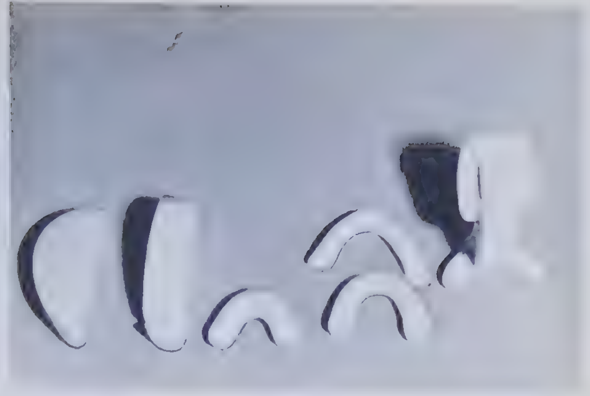


Fig. 29.10 The body is made by cutting out ovals from $^5/_8$ in thick marzipan as described for cut-out fish. Trim one end off square and allow to set for 24 hours.

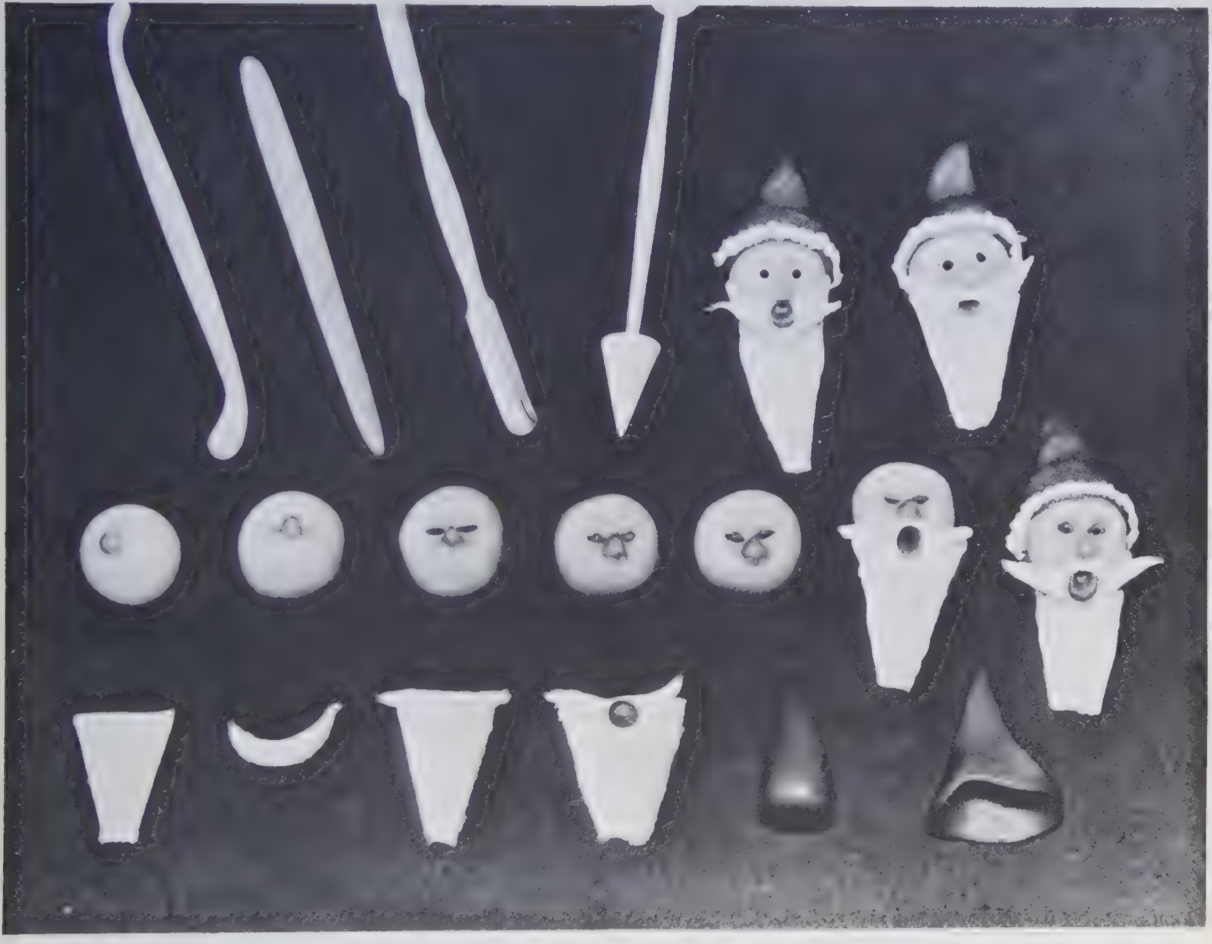


Fig. 29.11 For larger figures, the beard can be made separately in white sugar paste. For the head at the top right, two balls of pink marzipan flattened slightly are used for the cheeks. The eyes may be treated with small balls of blue marzipan or piped with royal icing and chocolate.

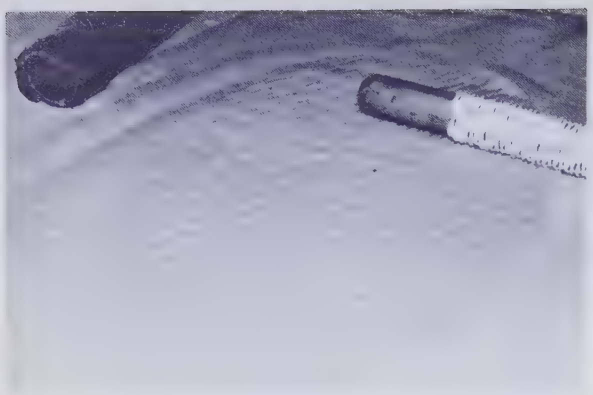


Fig. 29.12 Quite a good finish for chocolate logs can be obtained by first making thinly sheeted natural marzipan with a wire-covered roller to suggest the patterning of tree bark.

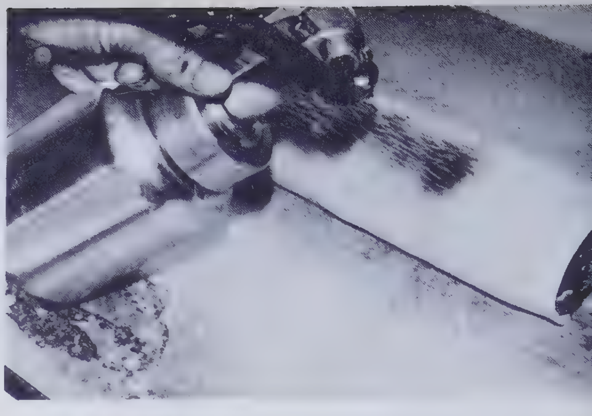


Fig. 29.13 Turn over the marzipan and cover the chocolate roll. This can now be sprayed with chocolate to create a very realistic tree-bark effect.

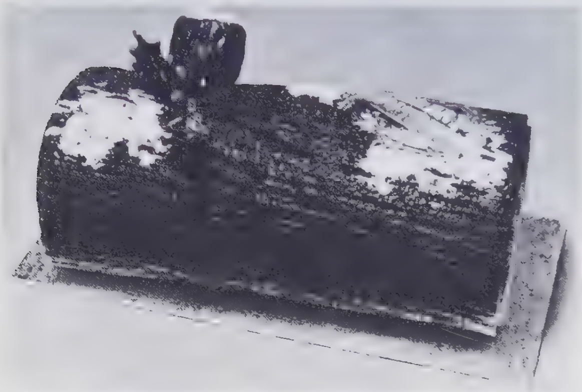


Fig. 29.14 The log ends are made separately with the prepared roller described under 'tools', from very thinly sheeted natural marzipan marked and cut out with a cutter of appropriate size.

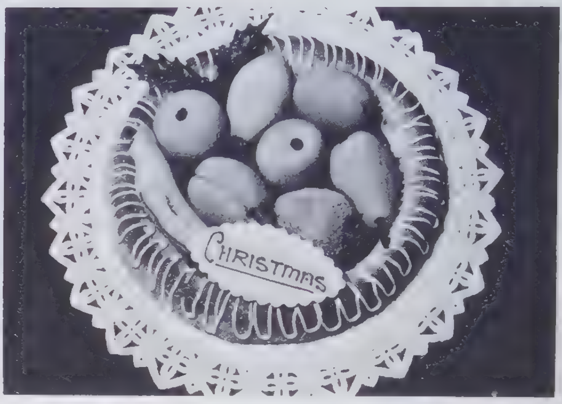


Fig. 29.15 Marzipan fruits arranged on a plate made from a kransekage ring with chocolate centre is an attractive novelty.

30. Christmas stollen

This delicious item from Germany takes many forms. The one described here is made with marzipan in the centre.

Because they are so rich, stollen are not easy to make, yet the procedure is quite simple. It is important to bear in mind throughout that, although the mixing contains yeast and is fermented, the stollen is a cake and not bread. The mixing is rich in butter, sugar, and fruit, all of which make life more difficult for the yeast.

The method of procedure is, therefore, such as will allow the yeast to get a start before coming into contact with all the enriching agents. Only a very short final proof is needed: if the method described is properly carried out the resultant cake will be sufficiently aerated and short to eat.

ALMOND STOLLEN OR CHRISTMAS STOLLEN

2 lb (0·8 kg) flour (medium soft)
2½ oz (0·05 kg) yeast
10 oz (¼ litre) milk
12 oz (0·3 kg) butter
10 oz (0·25 kg) sugar
1 oz (0·025 kg) lemon juice
1 lb 8 oz (0·6 kg) sultanas
5 oz (0·1 kg) mixed peel
As desired rum
2 oz (0·05 kg) fine chopped almonds

Mixed spice may be included and should be used according to the taste of the district

Prepare the fruit as for cake, sprinkle with rum and allow to stand overnight in a warm place. Break down the yeast in the warmed milk with half the sugar and half the flour. Mix to a sponge, aiming at a temperature of 75°F. Allow 10 to 15 min. in a warm place. Meanwhile, rub the butter into the remaining flour. Rub the lemon juice into the sugar, then add together to the sponge, mixing to a clear dough which should not be sticky. Rest in a warm place for a further 40 min.

While the dough is resting, lay on trays several sheets of paper for protection and silicone paper on which to lay out the stollen.

When the dough has fermented for the 40 min., the warmed fruit must be carefully worked in to prevent discolouration of the dough. With the addition of the warmed fruit, the dough temperature should rise to 80°F, so that at this stage the yeast can begin to move.

The dough pieces may be scaled at any weight desired.

The following pictures, along with the text, explain the making and work-off procedure.

CHRISTMAS STOLLEN

A richer recipe for Christmas Stollen which will need additional care and skill in handling given below:

2 lb (1 kg) flour
3 oz (0·1 kg) yeast
9 oz (0·3 kg) milk
1 oz (0·025 kg) marzipan or ground almonds
1 lb 6½ oz (0·7 kg) butter
3¼ oz (0·1 kg) sugar
¼ oz (0·01 kg) salt
Juice and grated rind of 2 lemons
1 lb 11 oz (0·85 kg) sultanas
6½ oz (0·20 kg) almonds blanched and chopped
11 oz (0·35 kg) mixed peel
3¼ oz (0·10 kg) rum

Method as before

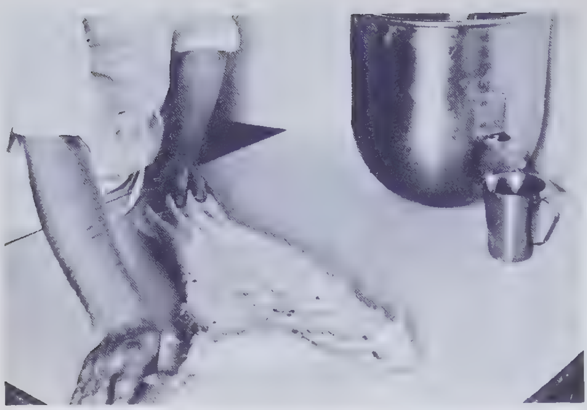


Fig. 30.1 The dough can be well worked and should not be sticky when the mixing has been completed. It must be put away in a warm place to prove for 40 min.

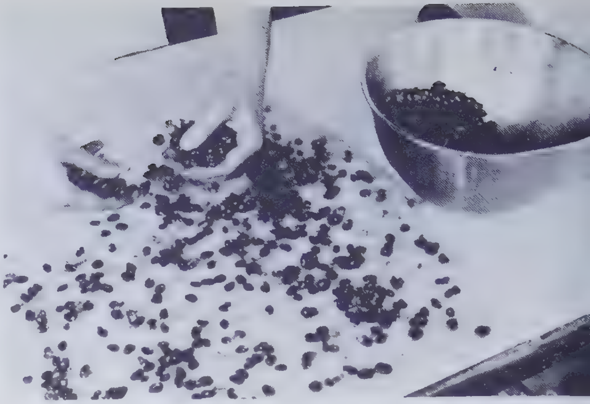


Fig. 30.2 Cover the dough with polythene while it is proving to prevent skinning. When the dough has fermented it can be pinned out.

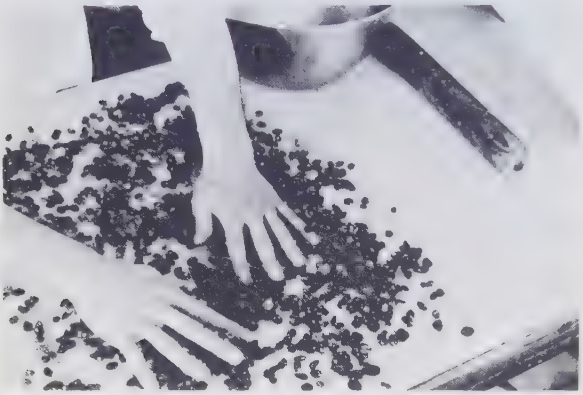


Fig. 30.3 The warmed fruit is then sprinkled evenly over the surface.

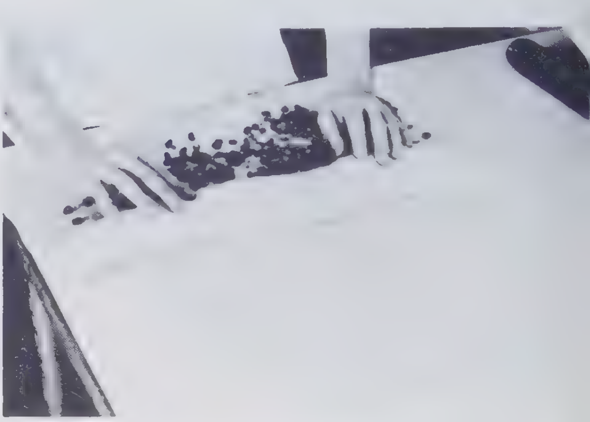


Fig. 30.4 The dough is rolled up, Chelsea-bun fashion, then cut into portions.

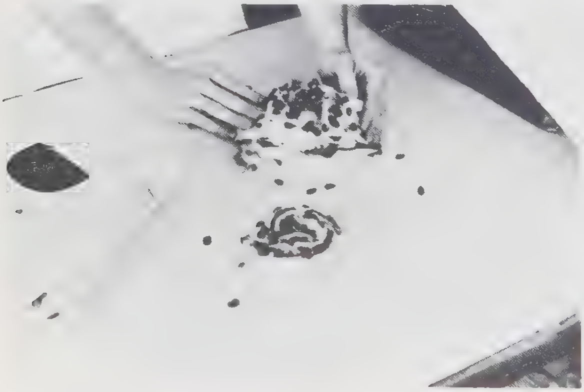


Fig. 30.5 Next, spread these out gently one on top of the other.

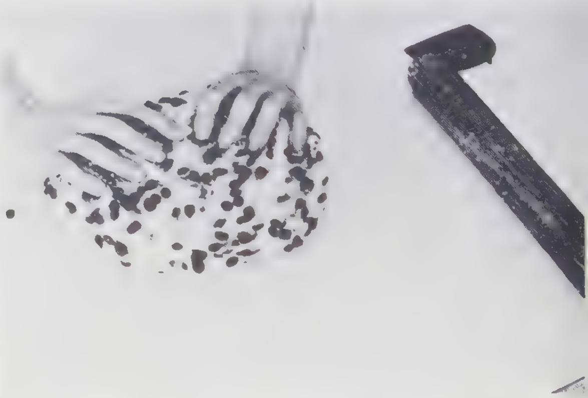


Fig. 30.6 The dough may be gently moulded and allowed to recover for about 10 min.

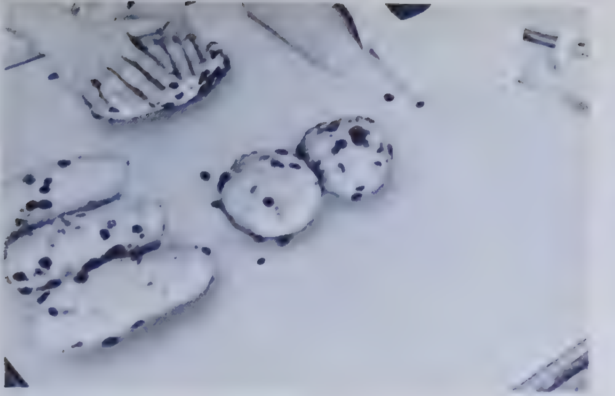


Fig. 30.7 In this case the dough pieces are scaled at 1 lb, and should be carefully moulded round and then into batten shape, 7 in long. Allow 2 oz marzipan for each.

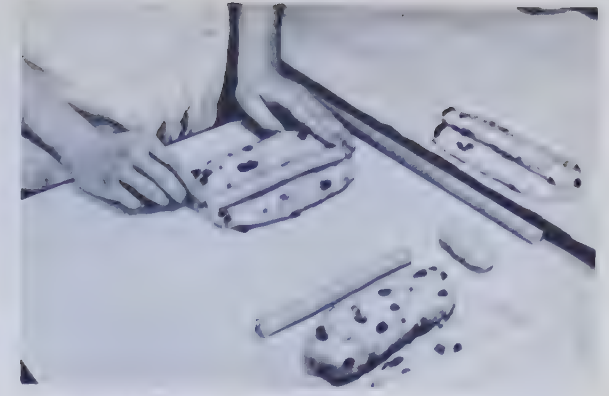


Fig. 30.8 The special stollen shape is formed with a narrow rolling pin or 1-in dowel wood. The impression to take the marzipan is made on the bottom of the dough at the moulding join.

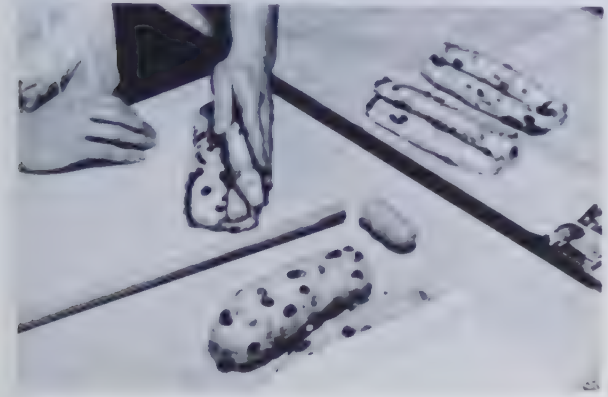


Fig. 30.9 The marzipan roll is put into position, making sure that the ends do not overlap the dough. The smaller portion of dough, about one-third, is now folded over the marzipan.

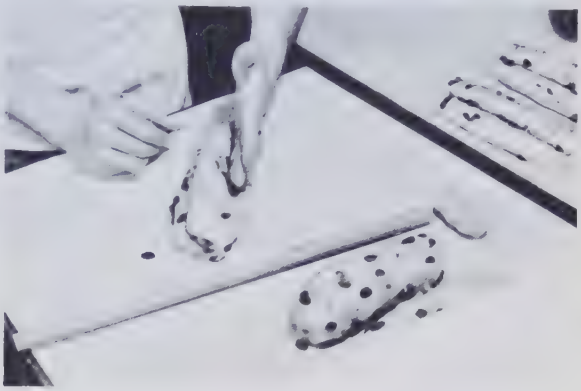


Fig. 30.10 Bring it towards the top and mark it with the side of the hand to complete the stollen shape. Make sure that the ends of the marzipan are well sealed in.

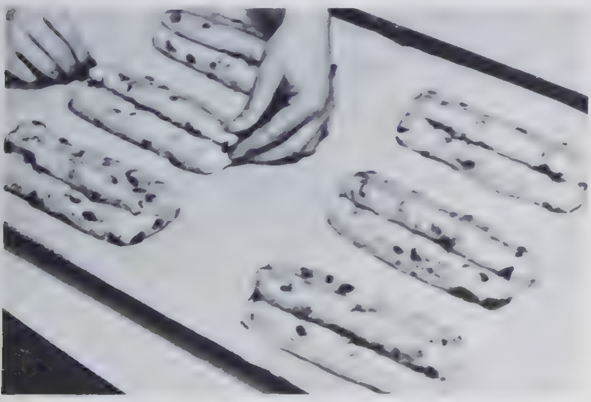


Fig. 30.11 Press the ends up square and remove any loose fruit as this will only burn and spoil the finish. Bake carefully on silicone paper at 380° F. for 30-35 min.

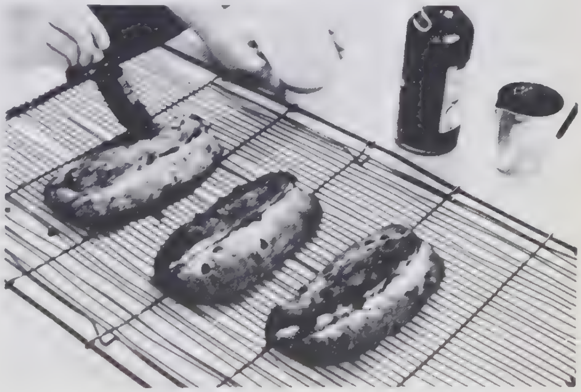


Fig. 30.12 Usually the time taken in shaping allows for sufficient proof. If it gets cold, the stollen dough will feel quite dead, whereas, the action of the yeast should be quite noticeable.

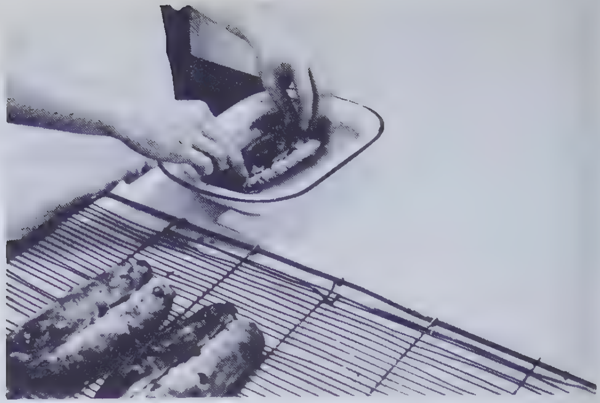


Fig. 30.13 Additional protection for the ends of the stollen can be provided by wooden frames. On removal from the oven, brush over with rum syrup, then immerse completely in melted butter.

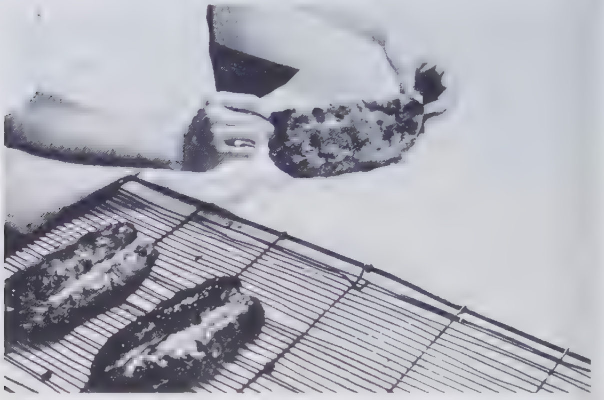


Fig. 30.14 Allow to drain, and when drained dip into castor sugar, making sure that a good casing of sugar forms all over including the bottom.

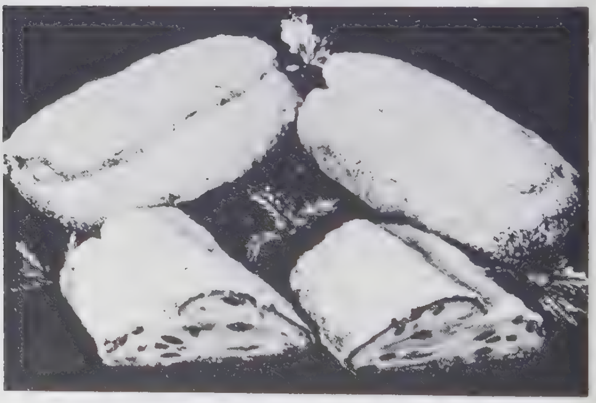


Fig. 30.15 Allow the stollen to set properly then dredge heavily with vanilla sugar.

31. Kransekage

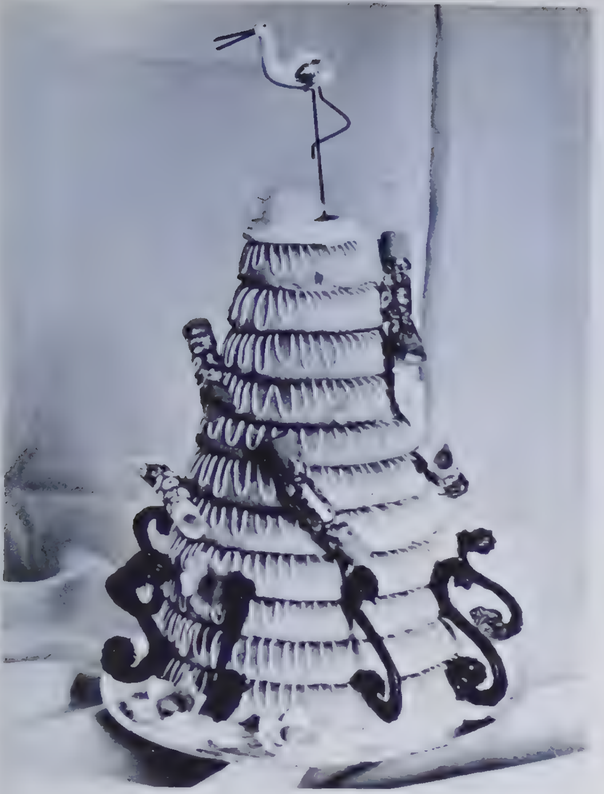


Fig. 31.1 The kransekage pyramid: the rings may be joined either with royal icing or chocolate and the centre filled with rout biscuits. Piped scrolls give a finish to this festive party-piece.

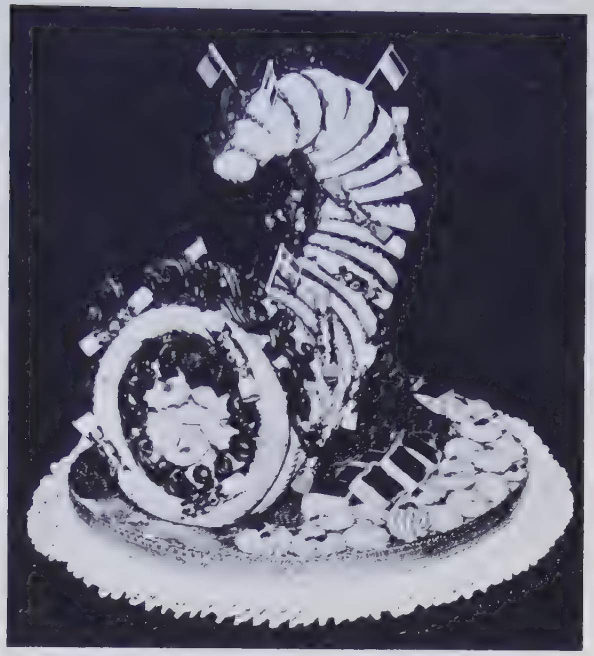


Fig. 31.2 The cornucopia: this is gaily decorated with scrolls, flags, and crackers. Quite elaborate pedestals can be piped in chocolate. The horn and tray are filled with rout biscuits and other items.

Every nation has its celebration cake, and the Danes have a particularly novel form built up from baked macaroon. Usually the cakes take the form of a pyramid or cornucopia, but many other shapes and novelties are also made from this mixture. The built-up cakes are colourfully decorated and make a gay centrepiece for the table of any celebration.

The cornucopia, particularly, makes an excellent showpiece. The centre and surround is usually filled with fancy macaroons which are arranged tumbling from this emblem of abundance. Albeit, it does need an abundance of patience to make it successfully.

The Kransekage mixing is very like our rout mixture but worked stiffer and with slightly less sugar for the built-up pieces. The recipe generally given is:

1 000 g raw marzipan
400 to 500 g castor sugar
4 to 5 g egg whites

The mixture is made in the same way, softening the raw marzipan with a little of the whites and then working in the castor sugar with the remainder. It is essential to heat this mixture over a water-pan to 100°F, or even a little warmer. The warming not only softens the mixture but also quickens the formation of a skin on the surface, which makes the handling so much easier. The following recipe handles quite well.

KRANSEKAGE

2 lb (1 kg) raw marzipan
13 oz (0·405 kg) castor sugar
5 oz (0·155 kg) egg whites

Mix on slow speed. Do not beat up light.

The Danish confectioner has a number of items of special equipment for doing this work, but quite reasonable results can be obtained with normal bakery equipment.

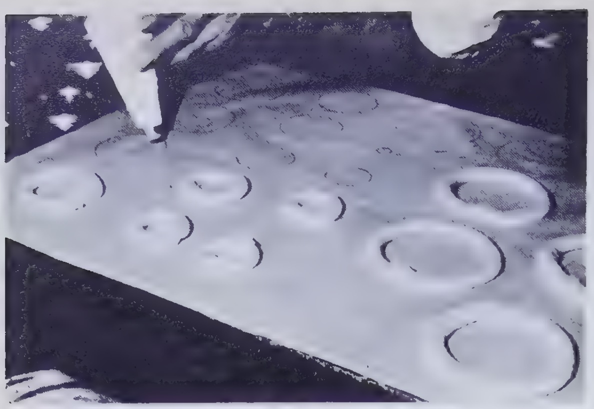


Fig. 31.3 Making a pyramid. Pipe out the mixture with a plain tube into circles from 6 to 1½ in. in diameter. These will spread slightly. For a family size allow 11 or 12 rings.

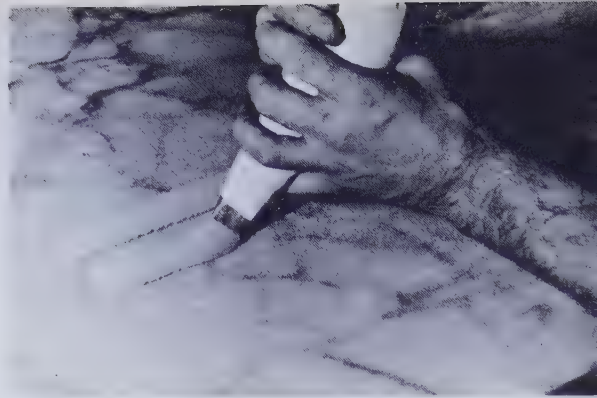


Fig. 31.4 The mixture can also be piped from a triangular tube in straight lines on to a dusted surface, then folded to form a circle.

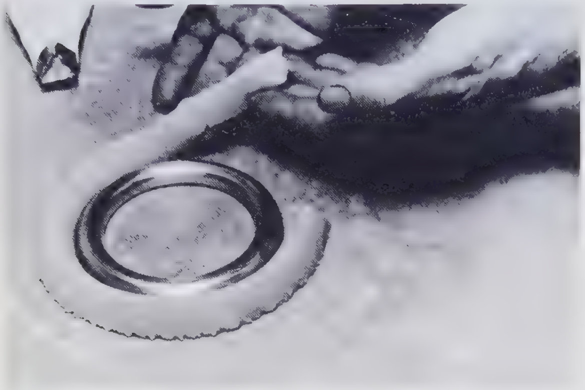


Fig. 31.5 The join should be carefully sealed with the fingers. Sets of metal rings can be bought for greater accuracy.

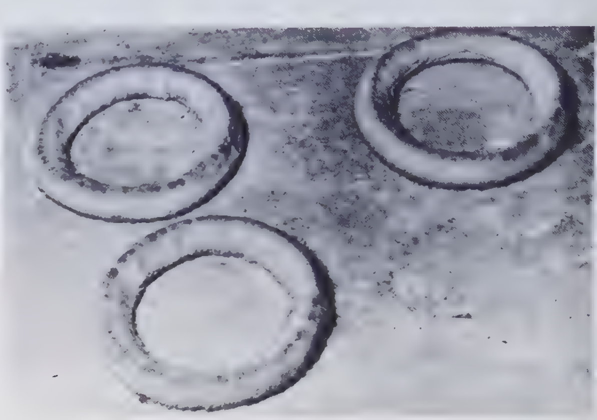


Fig. 31.6 Bake immediately in an oven 400°F with enough bottom protection to prevent too much colour. The rings are not used in the baking.

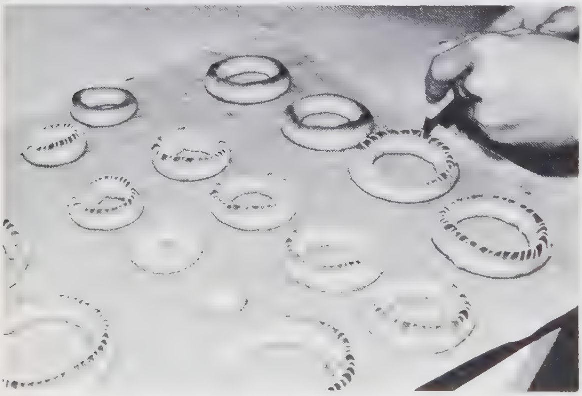


Fig. 31.7 Rings piped with a savoy tube are thumbed round to make a blunt tapered shape before baking. After baking, they are piped with royal icing, using a No. 1 tube.

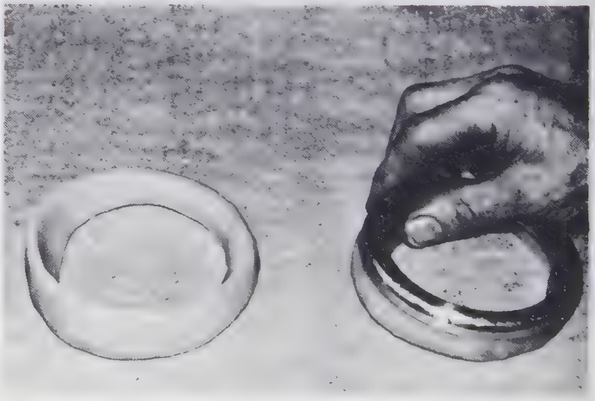


Fig. 31.8 The cornucopia. The rings of macaroon mixture must be taller on one side than the other. Work the mixture between thumb and forefingers, keeping the ring pressed down at one end.

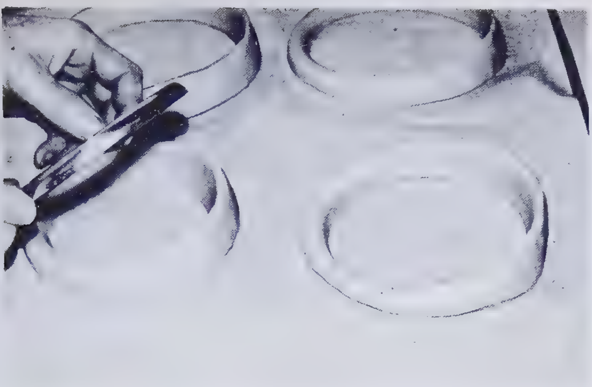


Fig. 31.9 From 22 to 25 rings will be needed, from about 7 in to a small button. Another very neat ring, of the largest size but not shaped, forms the front of the horn.

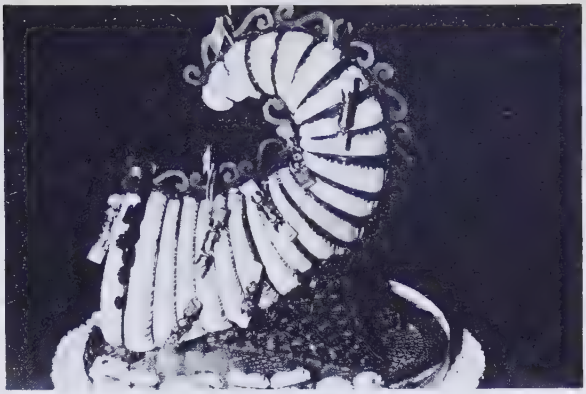


Fig. 31.10 This shows how the rings are joined with chocolate and the wide side enables the shape to be curved round until it finally turns over at the top.

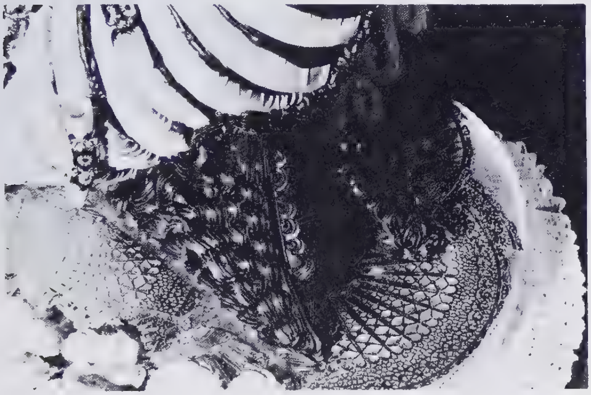


Fig. 31.11 A cradle of chocolate is needed to support the horn. This can be made in two parts, left and right handed, and attached to the horn with piping chocolate.

Small cakes from the Kransekage mixture

Kransekage fingers and rings are popular Danish specialities. The rings can be baked in greased or buttered tins, sprinkled with flaked almonds or hazelnuts.

Marzipan with a proportionate increase in whites

The use of a Kransekage ring for making a plate with chocolate is shown under Christmas lines. Although the treatment of the mixture is unusual, it is very interesting to work with and the confectioner will soon realize that it may be adapted to many novel ideas.

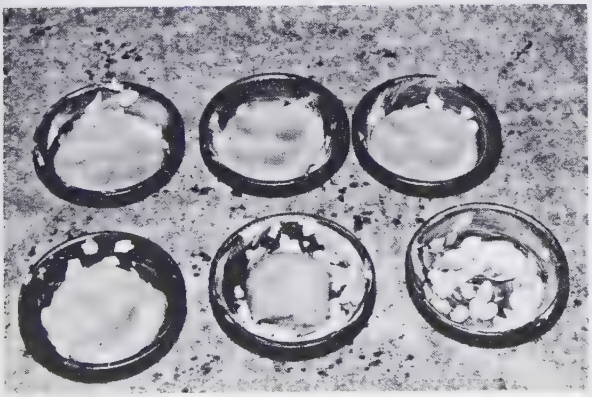


Fig. 31.12 The kransekage mixture filled into buttered tins sprinkled with flaked nuts.

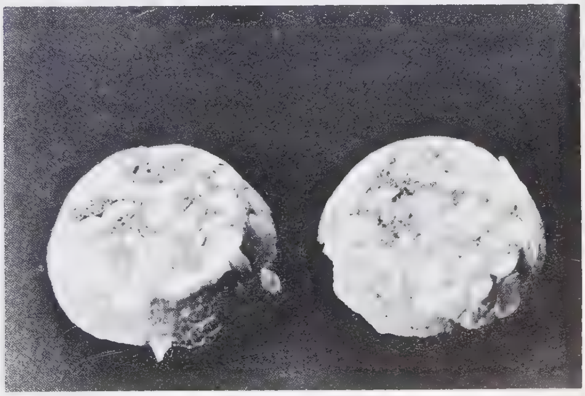


Fig. 31.13 Bake at 360° to 370°F and display bottom side up. For the small goods the sugar may be increased.

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